JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

THIRD SERIES

VOL. 40. No. 4 — 24 DECEMBER 1932

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A View of the Quarries at Acradina

Engraved from a drawing by William Wilkins

Plate 10 in *Graecia Magna* (published in 1807)

JOURNAL OF THE
ROYAL INSTITUTE *of* BRITISH ARCHITECTS

VOL. 40 3RD SERIES 24 DECEMBER 1932 No. 4

Journal

We have received from Dr. Stradling some further particulars of the Refresher Course for Architects which has been arranged to take place in the New Year at the Building Research Station.

The course will be arranged to last for one or two weeks depending upon the time desired by those taking it. It will consist of lectures and work on the laboratories, and will cover the following subjects :—

1. Limes and Plasters ; 2, Bricks and other clay products ; 3, Cement and Concrete ; 4, Asphalts and Bitumens ; 5, Painting on Plaster, Waterproofers, etc. ; 6, Preservation of Stonework ; and 7, Design problems of acoustics, damp prevention and the like.

Every effort will be made to discuss the work from the point of view of the practising architect and to make the course of a thoroughly practical nature leading to specification. Members are asked to provide themselves with overalls for the laboratory work, which will enable them to obtain a first-hand knowledge of the materials under discussion.

The object of the course is to make available to the architect in practice the new outlook which the intensive study of the underlying science of building construction has made possible. It is only too true that many of the difficulties encountered in practice to-day could be avoided altogether if only more scientific knowledge was utilised by the man in practice. It is difficult to see how this knowledge is to be obtained by those in the industry except by courses of this kind, and hence the Board of Architectural Education is most anxious that all who can shall make an effort to take advantage of the facilities placed freely at the disposal of the profession by the Building Research Station of the Department of Scientific and Industrial Research.

Any members who wish to attend and who have not already made application, are asked to do so at once by sending in their names before 1 January to the Secretary of the Board of Architectural Education, 9 Conduit Street.

The Garden Cities and Town Planning Association, having ceased to publish its old journal, has produced in its place a new quarterly with the title *Town and Country Planning*, the first number of which appeared last November in a striking red and black jacket and prefaced by a number of messages of welcome from distinguished persons, including Sir Edward Hilton Young, the Minister of Health; the Earl of Lytton, President of the Association; Sir Raymond Unwin, and Mr. Longstreth Thompson, President of the Town Planning Institute.

Naturally, the chief topic in this first number is the new Town and Country Planning Act, which will come into force on 1 April next. As Sir Edward Hilton Young suggests, the new name of the review is indicative of the main changes brought about by the Act, namely, the extension of the scope of planning to include *any* land for which there is a reasonable case for planning, and not only land in course of development—which in effect only meant suburban areas. Many people, perhaps most of those most intimately concerned with planning, feel that the 1932 Act, as it eventually reached the statute book, was robbed of some of its effectiveness, but the fact remains that we now have an instrument for planning with vastly greater potentialities than any we have had before. The mere existence of an Act will not get the work done; as long as the local authorities are responsible for the actual operation of the Act the success or failure of this new attempt to obtain reasonable planning law for this country will depend on the vigour of public opinion. County councils, who are likely to be the most important authorities in the operation of the 1932 Act, and the urban and rural authorities will not and cannot act without an impulse from their electorates. In the past they have shown themselves reluctant to embark on town planning schemes and make themselves liable for the expense involved. If only the people of the country could be made to realise that town planning pays better than the sporadic development to which it is opposed there would be a better chance of getting more schemes carried through.

Under the old Act the process of town planning was divided into five stages, as follows: (1) Resolution to plan by the local authority; (2) submission of a preliminary statement to the Minister; (3) approval of the preliminary statement; (4) final scheme submitted to the Minister; and (5) the final approval by the Minister; followed, of course, by the ultimate carrying out of the scheme, but for this there are no figures obtainable.

The slowness of progress is startlingly revealed by the following figures for the first and last stages. (The figures are for the number of acres *in thousands* affected, and those for stage one include all the schemes that have passed that stage and not only those that have got so far and no farther.)

Stage	1928	1929	1930	1931	1932	Average Increase
1 ..	3,764	4,664	5,629	7,074	7,524	940
5 ..	38	56	58	68	70	8

There are altogether 37,327,000 acres of land in England and Wales, and though, as we have pointed out above, town planning has hitherto only been directly concerned with suburban development, the figures are sufficiently disturbing to need few further words to force the moral home. The figures for the intermediate stages show that the greatest stoppage occurs between stages (1) and (2). Anyone can make a resolution but few choose to go further and carry their resolution into effect. By last September statements affecting only approximately 2,112,000 acres of land had been submitted to the Minister, whereas resolutions affecting over three times this acreage had been passed by the local authorities. Some 30 authorities who passed resolutions before the war have got no further. The next stage shows almost as big a drop, due to delays after the statements have reached the Ministry and before approval has been obtained.

But to return to the original subject of these notes: the Garden Cities and Town Planning Association with its new quarterly is a body which can do an enormous amount to stimulate interest in town planning. As we have seen from the figures quoted, it is lack of interest as much as anything else that is holding up the planning of England. When the ordinary citizen has become interested in the gain to amenity and pocket that can come from good planning we can rest assured that he will see that his local authority does something about it.

The Birmingham Civic Society, which has just issued its annual report for the past year, has again been able to record twelve months' really fruitful work. The chief subject dealt with is a survey of the children's recreation grounds in the central areas of the City, which is illustrated by a double-page map of Birmingham, on which has been marked the existing recreation grounds and the suggested location of additional grounds to bring the area into conformity with what is generally considered to be the desirable standard—namely, a provision of 50 square feet per child, or one acre to 870 children, at a distance of not more than a quarter of a mile from the child's home. At present, twelve districts have the standard allowance, but there remain thirty-one districts in which there is a deficiency of one or more acres. Altogether, over sixty-four more acres are needed than exist at present.

Among other matters dealt with is a report on the question of affixing to the Town Hall a tablet to record the architect's name, and to mark the centenary of its erection. There is a report on the Society's research scholarship, which was won by Mr. K. A. H. Bayes, who studied municipal recreation grounds in Germany, and a report on the progress of the Society's campaign for more seemly graveyard monuments. A sample stone has been carved for exhibition, of simple form and with beautiful lettering it should prove of great value in converting people to a right idea on this thorny subject. The success that has attended the work of the Birmingham Society deserves to be well known, so that more cities should learn from its example. There is not a city or town in the country that would not benefit from the existence within it of such an impulse to civic consciousness and pride. All that is generally necessary is the existence of a public-spirited citizen with the time and energy to start the organisation. Once a society has been founded, support will be readily forthcoming.

The first edition having become exhausted, the Department of Scientific and Industrial Research has now issued a second edition of Illumination Research Technical Paper No. 7, on "The Penetration of Daylight and Sunlight into Buildings." This paper has proved of considerable value to architects, officers of health and town-planning authorities, since it explains how the adequacy or inadequacy of the natural lighting of a room can be estimated by calculations from architectural drawings. The new edition includes some further explanatory matter both in the original text and as additional appendices. The paper treats the effect of external obstructions and describes the use of the "no skyline" which shows on the plan which parts of a room have no direct view of the sky. Charts are also given for finding the hours of sunlight obtainable in a given room at any time of the year.

Since the original paper appeared a considerable amount of further information has become available upon various points which were, at the time of publication, matters of doubt. For instance, the value of reflected light from whitened obstructions has been the subject of further research, the results of which are given in a paper in the Department's Illumination Research Series entitled "The Efficiency of Light Wells" (Illumination Research Technical Paper No. 11). The suggested minimum standard below which light is inadequate for ordinary purposes (0·2 per cent. daylight factor) has also been substantiated by a series of tests, the results of which have been published in Technical Paper No. 12 of the series, under the title "The Daylight Illumination Required in Offices." In addition, the results obtained in a lengthy series of tests on the reduced transmission of window glass in a typical urban position will be published at an early date.

THE BATH ROYAL LITERARY INSTITUTION
This fine example of Wilkins's work has recently been condemned for demolition

THE WORK OF WILLIAM WILKINS, R.A.

BY A. BERESFORD PITE, HON. M.A.CANTAB., HON. A.R.C.A.LOND., F.R.I.B.A.

A PAPER READ BEFORE THE ROYAL INSTITUTE OF BRITISH ARCHITECTS ON MONDAY, 19 DECEMBER 1932
THE PRESIDENT, SIR RAYMOND UNWIN, IN THE CHAIR

INTRODUCTORY

IT would be wanting in respect to offer a sessional paper of a biographical nature to the Institute without apology or reference to the memory of our former President, the late Sir Aston Webb.

Any review of his long and successful career would, however, consist of two aspects. First, of the quite remarkable usefulness of his public life, as President of the Royal Academy, of his continuous devotion to this body, of his unostentatious but important service as a citizen and of his wisdom and success in seeking the improvement of London through the work of the London Society and as the constant adviser of Governments; this part of a review must perforce fall to one who was in close touch with the sagacious diplomacy that made Sir Aston Webb such an invaluable public servant.

The second aspect of his work is the most enduring. When the recollection of his personality and the environment of circumstances have passed away with the generation that knew him, the many great buildings that he designed will remain for the judgment of History. A satisfactory perspective demands sufficient distance. No contemporary can fairly undertake judicial criticism in our present confusion of standards. The architect builds his biography, and it is his fate to await in silence the judgment of its readers.

Such reasons as these have weighed against compliance with a request from the Council to undertake the honourable duty to Sir Aston Webb's memory, in spite of the weight of the invitation accompanied by the generous assurance of help by Mr. Maurice Webb.

We will place a century between ourselves and the subject of this biography; the scuffles of competitions; the manœuvring for position; the stupidities of governments and the acerbities of controversy may and do become often merely amusing but sometimes even edifying at such a safe distance. There are parallels in the life and work of William Wilkins, however, that are not too remote from us to be interesting, and in his buildings there are certainly lessons of great architectural interest.

THE WORK OF WILLIAM WILKINS, R.A.

This Metropolis offers an architectural symposium of inviting conviviality; it furnishes the mediæval wealth of the Tower, Westminster, Priories, Guilds and Episcopal dwellings, and the Renaissance luxuries of Greenwich and Hampton Court with St. Paul's—to borrow a patristic figure—like a cock strutting among his dames. The feast, however, does not end with Somerset House or the contemporary insult to its propriety of the Adelphi, and is not limited by the usual menu of the examination syllabus in architectural history.

There is no need for hesitancy as to the unity of the succeeding phase. Soane's pre-war Bank of 1788 forestalled the ideal which issued in Waterloo and London bridges, by the Rennies, father and son, in 1817 and 1825, and with Laing's Custom House of 1817, and Roberts' Fishmongers' Hall of 1831 bestowed a character upon the river that was not forgotten in the Victorian Embankment. Inwood expensively converted the Erechtheum into St. Pancras Church in 1819; a vast sacrifice was laid on the altar of Ionic at Smirke's British Museum in 1823, and his lost General Post Office was of 1824. The women of England offered their gratitude to the Iron Duke in cannon metal with Westmacott's adaptation of the Monte Cavallo colossal nude horse-tender, labelled Achilles in 1822, now modestly hidden by trees, also by Decimus Burton, whose screen and triumphal arch are of 1828. Wilkins's St. George's Hospital is of 1827, he spread University College in 1827, and the National Gallery in 1832. Even the revolutionary railway produced Hardwick's Propyleum of Euston in propitiation to art.

The architecture that was modern a century ago was therefore at once extensive, monumental and illustrated enthusiastic scholarship. Predominantly Greek in ideal, it had without much difficulty revivified the classical school and possessed itself of the crafts, as the refinement of the joinery and metal work of the era proves.

But another spirit was already breathing; the queer romanticism of Fonthill, Strawberry Hill and Abbotsford was contemporary with the illumination from Greece, though its advance from a society fashion into serious architecture had scarcely begun at the opening of the nineteenth century.

It is a conjecture of substance that the movement which had taken place from merely academical principles to new antiquarian sources, by the measurement and publication of Grecian work, induced a similar study of ancient Gothic buildings. The elder Pugin as illustrator and Rickman as grammarian had been at work, and ere long another significant chapter was added to the miscellany of London's architecture.

But at the moment the next phase was yet to come. The younger Pugin was still forging his weapons; the Houses of Parliament had not yet been burnt, and we note that the centenary of the Oxford movement destined so greatly to influence the arts does not take place until next year, when the Gothic revival, having passed the embryo stage, became a wonder-working revolution.

But in due course its demon awoke, an irresponsible assailant of its fellows, mocking their ideal of a Grecian England in the name of common sense and creating a battlefield upon which the styles of architecture were the protagonists, invoking both morals and religion in its aid.

The authors of such anomalies as the Propyleum of Euston and the portico of University College were to be condemned to ridicule in the early days, as later, the eclectic historian Fergusson pilloried the dilettantism which, delighting in the Parthenon, embodied its order in a domestic mansion. Alas, indeed, for the reputation of such an architect as Wilkins ! a perpetrator of lifeless pedantry. When later the Gothic revival culminated in the competition for the Royal Courts of Justice, Edward Barry was solaced by the commission to redesign Wilkins's National Gallery. The revival movement lapsed into Norman Shaw's fascinating make-believe and, in default of any other scholarship than Ecclesiology, has found refuge, like the Rococo, in such rusticities as leaded lights and crazy pavings.

But, before the venom of Pugin had inflamed controversy, Gothic form as a medium of expression was not despised by the school of classical architecture. Serious endeavour was made to apply unity of composition and symmetry, principles conceived as essential to noble building, to design in the Gothic style. The patient attention of unprejudiced critics may be drawn to many such buildings, besides churches. Our literary guides have been blindly impatient, in their antiquarian modern humour, of these sincere and often successful efforts to create buildings upon recognised principles without a merely Gothic enthusiasm.

Fergusson remarks that Wilkins was the first who aspired to pre-eminence in both styles. Adding "it is absurd to suppose that he could be sincere in both if he knew what architecture was."

It is remarkable that the seeming antithesis of

Classic and Gothic, as in Barry and Pugin, resulted successfully in the Houses of Parliament, the fruit of rival doctrines; a success which a retrospective analysis will relate to the desire for progress rather than to reaction.

Wilkins stands in this atmosphere: though pre-eminently a Grecian scholar and practitioner, his Gothic work was extensive and important. For this we invoke a novel patience in all who are infected by the rustic fascinations of Gothic and also in the stylistic purists. The designer of the King's Parade Screen at Cambridge regarded Corpus Christi College as his *chef d'œuvre*, and his wish was fufilled to be buried in its chapel.

This synthesis of Gothic and Classic architecture, preserving the details of the former and the symmetrical system of the latter, had appeared in an earlier stage of the Renaissance in our Elizabethan; due to different currents of taste. The revolution of time has brought us to a post-war era of social experiences, similar to the Georgian phase of Wilkins's life, and our modern architectural distractions seem to beseech another synthesis.

THE DAWN OF GREEK

The latter half of the eighteenth century had been illumined by the discovery of Herculaneum in 1738 and of Pompeii ten years later. In 1762, Johann Joachim Winckelmann, a Prussian student resident in Rome, published *Observations on Ancient Architecture*, based on Pæstum, Herculaneum and Pompeii. This was also the year of the publication of the first of the great series of folio plates illustrating the *Antiquities of Athens*, by James Stuart and Nicholas Revett.

In 1764 Winckelmann published at Dresden the *History of Art in Antiquity*, which first revealed to the Europe of the weakened Renaissance the spiritual meaning of Greek art, differentiating its sculpture and architecture from Roman.

He taught that the quality of artistic productions is always in harmony with the character and events of the times, thus disintegrating the sources of beauty from the confusions of Renaissance taste. It may be suggested, parenthetically, that the poetic imagination of Ruskin and the practical doctrines of Morris classified the Gothic Revival. It was to Winckelmann's influence that the history of ancient art owed its inclusion in academical courses; it gave impetus to the exploration of ancient sites and the exact delineation and publication of monuments, with critical notes and apparatus. Appreciation of the antique, distinction between natural and ideal beauty, with emphasis on the simplicity and grandeur of Greek art, were vivifying ideas at a time when architecture had been reduced to arid formalism by Sir Wm. Chambers. That affected simplicity which has such a comforting appeal to our modern jaded palates.

It does not seem improbable that the extraordinary mentality of Napoleon—fed by Alexandrine dreams—was stimulated by this light of Winckelmann's, which had also influenced Goethe and Lessing, in his proclamation of the Eastern Expedition of 1798, avowing a purpose to emancipate Greece out of his love for her arts and history. Actually he intended to cut England off from India, but he was isolated in Egypt by Nelson at Aboukir Bay, checkmated by Sir Sydney Smith at Acre, and was back in Paris by October 1799.

Lord Elgin, who was British Envoy at Constantinople from 1799 until 1802, in aristocratic zeal for "marbles" and for the new taste for Greek art, at great personal expense possessed himself of the Parthenon sculptures, rescuing them hastily from gradual destruction. After many vicissitudes these Elgin spoils were purchased by the British Government in 1816 for a less sum than their rescue had cost.

EARLY YEARS AND STUDIES

William Wilkins was the eldest son of a Norwich architect, where he was born on 31 August 1778. William Wilkins, senior, had archæological interests, being the author of essays on *Venta Icenorum* and on Norwich Castle, which he restored. His practice extended to Cambridge, where he altered the Masters' Lodge at Gonville and Caius College, a work mistakenly attributed by Willis and Clark to his son, who had not then entered the college. The senior is the hero of a cautionary tale in the reminiscences of Henry Gunning, published in 1854, who relates that Wilkins, who had built a house for himself at the back of the colleges and had been employed in rebuilding the college hall (not the present hall, which is by Salvin), undertook to build a plate closet which should defy the ingenuity of man to enter. A few weeks after its completion the buttery door was one day found open, and the two doors of the impregnable closet were also open and the whole of the plate gone. "It was very strange that no violence seems to have been used."

Wilkins, junior, was educated at Norwich Gram-

mar School, entered Caius as a scholar in 1796 and graduated as Sixth Wrangler in 1800. In 1801 he was elected a "West travelling bachelor." He spent the next three years in Greece, Asia Minor and Italy, being elected to a fellowship by his college in his absence. As a youth he showed a marked gift for drawing, and thus with the background of his father's antiquarian work became an enthusiastic architectural travelling student.

The attraction of Greek archæology possessed the young Cambridge wrangler during three years of strenuous work in the field. On his return in 1804, he prepared for the press the volumes, which extended the area of published Greek monuments, on *The Antiquities of Magna Græcia.* Wilkins was resident in Athens in 1802, one of the group of English investigators who severally, as practising architects, found material in their archæological studies for their designs. Among these were C. R. Cockerell, Sydney Smirke and James Pennethorne.

The volumes received the Vice-Chancellor's imprimatur on 20 October 1806; they are dedicated to the Earl of Moira, to whom " the author was indebted for access to the monuments."

Professor T. L. Donaldson commented subsequently on the precision, neatness and accuracy of our school of architectural drawing "about three-quarters of a century since." The two folios contain seventy-one plates of measured drawings of great refinement, with interesting landscape perspectives. The descriptive essay on each subject is a research into classical authors, as well as an architectural description of Pæstum, Selinus, Syracuse, Agrigentum and Segesta.

To this early period of his return to Cambridge probably belongs the preparation of two folio plates of the "Porta Honoris" of Caius College, published in *Vestuta Monumenta* by the Society of Antiquaries, as communicated by Mr. William Wilkins, junior, in a letter to Craven Ord, Esq., F.R.S., V.P. This pious effort provides two beautifully drawn elevations showing the obelisks then standing upon the angles of the square podium. The observations accompanying the plates are insecurely based on the assumption that John of Padua, devisor of buildings to Henry VIII, was the architect. It may be noted that in 1799 W. Wilkins, of 12 Wardour Street, exhibited at the R.A. a drawing of the Porta Honoris, Caius College. This is probably Wilkins, Senior.

In 1812 Wilkins published in two folio volumes a translation of the *Civil Architecture of Vitruvius*, with an introduction consisting of "a historic view," which extends to seventy-six pages, and with illustrative plates. This commentary remains important, and Wilkins deserves the credit of being the first to suggest that the disputed phrase "*scamilli impares*" in the fifth book refers to the correction of optical illusions.

In 1816 he published in London an octavo volume of essays entitled *Atheniensia*, intended to supplement the works of Stuart. The five essays deal with the origin of Greek Architecture, the plan of Athens, with a map, the Acropolis, the buildings of the city, and with the inscription, now in the British Museum, concerning the building of the Erechtheum with a perspective.

In later life, in 1837, he published a small quarto entitled *Prolusiones Architectonicæ*, essays on subjects connected with Greek and Roman architecture. It contains fourteen plates of the Erechtheum, and also deals with the inscription before mentioned; one essay deals with the construction of the roofs of temples and another on "The Temple at Jerusalem as the type of Grecian Architecture and its example to architects of following ages," with two plates comparing it with the Parthenon. This was the last of his publications, two years before his death.

DOWNING COLLEGE

We have found Wilkins returned to Cambridge from his travels in 1804, at work until the publication of his spoils in 1806, but it is significant that in the Royal Academy of 1805 is found "a design for a new college proposed to be built at Cambridge," together with a design for its intended entrance by Wm. Wilkins, Jnr., of Caius College.

Plans for the new college of Sir George Downing's bequest at this time were under discussion; the bequest, which was made in the middle of the eighteenth century, having become operative through default of heirs in 1769. For more than thirty years the problem of the architect had been unsolved. In October 1771 James Essex, who had a wide practice in Cambridge, which included the front of Emmanuel College, the Ramsden building at S. Catharine's, and the late reredos in King's Chapel, is mentioned as having proposed a plan for the new college; and in 1784 James Wyatt, the busiest practitioner of the day—*inter alia* the architect of 9 Conduit Street—was consulted as to the site, a matter that had to be settled before the Royal Charter could

DOWNING COLLEGE, CAMBRIDGE
From le Keux, Memorials of Cambridge (1842)

be applied for. A letter from Mr. Michael Lort, of Trinity, has preserved two interesting items as to the future college. The King has recommended two particulars: that it may not be a Gothic building—so early had the infection become dangerous—and that the professors be obliged to publish their lectures; probably a stipulation occasioned by political apprehension.

The charter was granted on 22 September 1800, and at the next meeting of the college James Wyatt was appointed architect. By 1804 he had prepared two designs; this points to uncertainty among the fellows, for the designs were directed to be submitted to Mr. Thomas Hope, the well-known dilettante. His report was a damaging criticism which extended to a lengthy pamphlet.

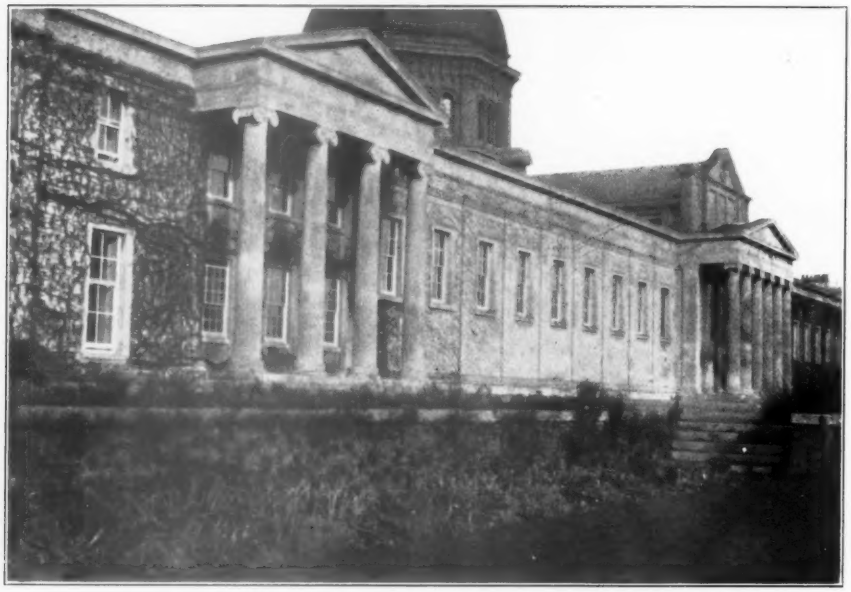
This report, with Wyatt's plans, were laid before a Master in Chancery, who required another design and an estimate.

This new design was prepared by Mr. James Byfield, architect, but other applicants appear with plans and estimates, in Mr. Francis Sandys, Mr. Lewis Wyatt and Mr. William Wilkins, Fellow of Caius College and architect.

Two years of suspense and discussion ensued. The designs of Mr. Lewis Wyatt (the Senior James Wyatt having been dropped though the King's Architect) and of Mr. Wilkins were ordered by the Court of Chancery to be submitted to the decision of three architects. These were Mr. George Dance, R.A., Mr. T. Lewis and Mr. C. R. Cockerell; the last would have met Wilkins in Greece. Their decision was published on 26 March 1806 in favour of Wilkins's design.

We must resist the temptation to comment on the professional aspect of this first commission, which fell to the young architect of 26, in the absence of a complete acquaintance with all the facts. It was in the year of the publication of his great book, and he was a Cambridge man, known to be an ardent student and the son of a practising architect.

The design not only embodied his studies, but exhibited a new ideal of a college building. Its entire freshness can still be appreciated; it avoided the originalities of Soane, and depended upon a refined simplicity and breadth. Its poetic quality has still a strong appeal, not lessened by its contrast with the hectic work of the succeeding century. The original portions of the college have asserted their consistency and subtle refinement over all the subsequent adjacent buildings. The enclosed and retired site has no frontages. The court is spacious



HAILEYBURY, HERTFORDSHIRE

in its liberal area. The buildings are in detached blocks enjoying a wholly beneficial airiness; their scale and treatment is modest; the whole contains a quiet peacefulness and consciousness of refined scholarship. Downing is not only unique in its departure from the accepted architecture of a college but maintains a character of peculiar charm even among the architectural delights of Cambridge.

The first stone of the college was laid on 18 Ma 1807. The south and west blocks were carried ou between 1807 and 1811 at a cost of £50,000, an alterations of the design having to be approved by the Court of Chancery. The east side was buil fifty years afterwards from the designs of E. M Barry; Sir Herbert Baker has recently erected th north block, which completes the scheme of the court

HAILEYBURY

Early fame and success followed upon the acceptance of the Downing College plans. In the following year, 1806, Wilkins exhibited at the Royal Academy a design for the East India College, Hertfordshire, probably one of the delicately drawn perspectives now in the College Library. The plan of Haileybury, as the college is now known, is on a grand scale. The complete court is about 400 feet square, repeating the spaciousness of Downing, and rivalling the great court of Trinity. The architectural treatment, however, is concentrated upon the external south front. It is said that the loss of a cargo of Portland stone modified the internal design. The architect's feeling for spaciousness recurs at University College. The court at Haileybury is simply treated in brickwork, broken on the south side by two open bays; on the west side a similar treatment forms the entrance. These bays each have a pair of dignified columns, and an entablature of the full height of the wall; they not only divide the elevations into blocks, but form air inlets into the court.

The south front is wholly of Portland stone; it is a restful composition of singular charm, not only in its proportion and subdivision by three pediments but in the beauty and refinement of the detail which closely follows the Erechtheum; the moulded capitals and base of the anta of the Ionic order are continuous; the windows have canted jambs and the whole impression is at once scholarly in its equipment and graceful in its æsthetic result.

The influence of the early success of Wilkins at Downing and Haileybury can be observed in the series of Greek colleges that ensued. Among these are the Staff College at Camberley, Mill Hill School

and theological colleges at Hackney and Highbury; a classical tradition eventually overwhelmed by the sporadic Gothic and Renaissance revivals; subsequent additions to all these buildings are suggestive of much misplaced superiority of outlook.

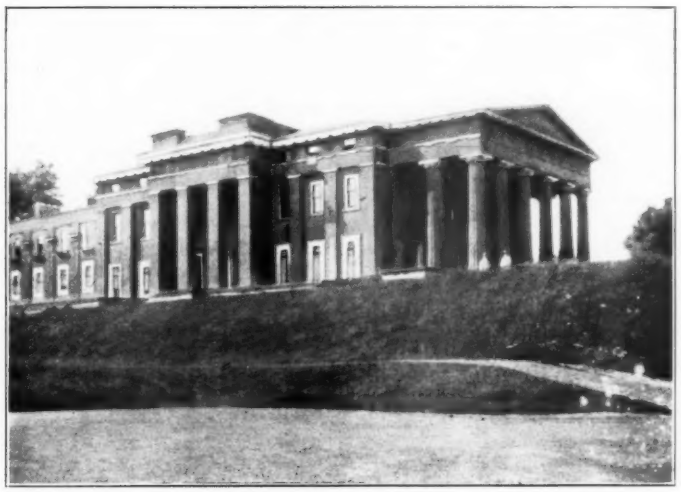
In 1808 Wilkins, now established at 31 Bedford Place, exhibited the Doric portico added to the Lower Assembly Rooms at Bath. Here we may invite the Institute to join in an emphatic protest against the proposed destruction of this characteristic building.

GRANGE PARK

A practice in country houses was developing of which Grange Park, near Alresford, Hampshire, for Mr. Henry Drummond, was exhibited in two drawings in 1809; also in 1820. The old house, reputed to be by Inigo Jones, was transmogrified into a first-class mansion upon a stately plan, which certainly does not seem harassed by the external architecture.

This work is very significant; it may be described as the *ne plus ultra* of English domestic Greek; the client doubtless was not only a consenting party, but a promoter of the design. The whole consists of a main rectangular block of massive proportion, which originates in a hexastyle Doric portico, placed with great stateliness on rising terraces above the river.

Compared with Downing and Haileybury, which have the Vitruvian feminine delicacy of the Ionic, Grange House is heavy and masculine; the antæ and pilasters are massive; the entablature is unbroken; picturesque support is given by the minor scale of an adjacent temple—the picture gallery.



Grange Park, Alresford

The complete sufficiency of the Greek ideal, its indispensable order, and the meticulous acceptance of its detail are dominating. The subsidiary purpose of the dwelling of two storeys is not allowed to interfere with the predominant motive. The faith of the dilettanti triumphs.

There is original Ionic detail in the great dining room, recalling C. R. Cockerell's then recent discoveries at Phygalia, though not published until later. The whole building is of stucco in unpainted Roman cement. It now awaits, pathetically, the pick-axe. But how unlike the abode of an authentic Grecian plutocrat—what would not Demosthenes have said to client and architect about the proverbial modesty of the dwellings of Athenian citizens!

But the enjoyments of make-believe in art survive. The philosophers soon manufactured Gothic cathedrals, as well as Granges—to be succeeded by a functionalism—manufactured also to taste.

In 1808 Wilkins submitted a design for a Nelson Column in Dublin. This was not executed; but in 1817 he built one at Great Yarmouth, probably the same design, where he had already rebuilt the spire of St. Nicholas Church, and in 1835 he competed for the Duke of York Column in London. In 1817 he obtained a premium for a design for a national monument to the army to cost £200,000, and twenty years later exhibited a design for a triumphal entry to the Horse Guards to commemorate a deceased field-marshal, "of which His late Majesty graciously approved."

In 1815 we hear of another unexecuted design for new buildings at Caius; this belongs to a scheme for extending King's Parade to the great Gate of Trinity, for which a design by Cockerell is extant, and would have made a rival to "the High" of Oxford.

Dalmeny House for Lord Rosebery in 1817 in the Gothic style, and an early essay on Bishop Prior's Chapel at Ely, show that his interests were not confined to Greek.

In 1820 Wilkins competed for the Fitzwilliam

Museum, and in 1821 exhibited a new church at Nottingham, where his brother was Archdeacon.

This was St. Paul's Church, pulled down a few years ago. The simple Doric portico was surmounted by an octagonal tower of which there is a reminiscence in the façade of the National Gallery. It may be noted that Inwood's St. Pancras tower was in hand at this time.

Two competitions are recorded in 1822. One for the University Observatory, in which Wilkins's design was placed second; this design was probably Greek. The other was for new buildings at King's College, in which he was successful.

Photograph by "Country Life"

THE SCREEN TO KING'S PARADE, KING'S COLLEGE, CAMBRIDGE

KING'S COLLEGE, CAMBRIDGE

In 1818 the new bridge at King's College was designed. It was at first proposed that the bridge should be placed upon the axis of the Gibbs building, instead of, as erected, on the southern side of the eastern court. The bridge has a 55-foot span formed by one segmental arch; it is a small but quite interesting work, holding its own with a modest beauty amidst the notable series of the "backs." Simplicity of form, avoidance of ornament, subtle justice of outline with subdued mouldings impart a Grecian character to the arched form, and the parapet walls expand with graceful curves on each bank. The cost was £3,771.

The situation of the authorities of King's College then, as it also continues to-day, demands respectful sympathy. They are the custodians of an admitted triumph of rich Gothic architecture, which then was recovering its neglected pre-eminence while also possessed of a revived interest in Gibbs's masterly classical treatment of the adjacent fellows building.

It may be assumed—one wishes humbly that it were otherwise—that the lay mind can only accommodate one architectural ideal at a time. The competition was to be anonymous, premiums of £300, £200 and £100 were offered—and a week before the award was made the solution of the inherent problem was forestalled by the decision of the College to prefer a Gothic plan. On 25 March 1823 the work was awarded to Wilkins. His plan was then submitted to a committee of architects, two being Wyatt and Nash, and amended to their suggestions. The estimated cost was £73,000, which, in the course of four years, amounted to £100,000. The design forms Wilkins's diploma work at the Royal Academy in 1825. The Hall was first used on 27 February 1828. The contract was authorised by the College on 30 June 1823, and on the same day it was "Agreed that when the above contract shall be completely executed the Provost be hereby authorized to enter into another contract with any person or persons he may think fit to Gothicise Gibbs's building according to the plan originally proposed by Mr. Wilkins"; further it was "Agreed that after Gibbs's building shall have been Gothicised the Provost be further authorized to contract as aforesaid for the addition of cloisters behind the screen agreeable to the said plan." It was intended to have gateways at the ends of the screen symmetrically placed, as shown on the diploma work.

We may well hold our breath as we contemplate this prospect and its unfulfilled comedy—or rather tragedy—of errors. But history was but repeating itself, for when Gibbs designed his classically severe elevation, featureless in its symmetry except for the handsome central archway, in juxtaposition to the chapel, there was no questioning the definite advance that architecture had made in the Renaissance or of the certainty of its results. Self-confidence has its value in design; it is courage. Are we fair in condemning as ridiculous the opinion that was certainly then entertained of harmonising the south elevation of the Chapel with the Gibbs building? The problem of the eighteenth century revived in the nineteenth, as it has again in the twentieth, with recent buildings of the College; its extreme difficulty should make the critic diffident and the architect nervous. Absolute conviction may not be attainable, but confidence in an ideal is required if any success is to be attained.

Wilkins's work at King's Parade may be harshly judged by us whose fathers breathed a pseudo-Mediævalism which has set our teeth on edge, for we know not what; but his own generation had welcomed the presumed correspondence of his work with the Chapel. The scheme of the court was finished by the shell of a cloister uniting the new south building of the Hall and Library with the Chapel, and the architect was thus free to prepare the authorised design for Gothicising the Gibbs building in behalf of consistency of style.

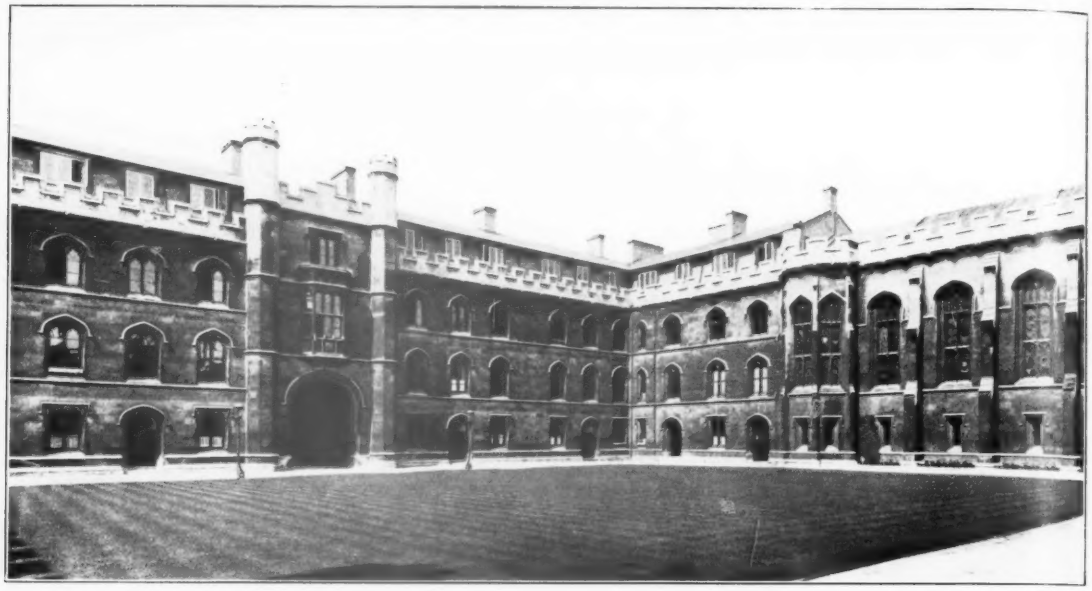
The architect of Downing had now become a chief protagonist of the Gothic revival in Cambridge. In the same year (1822) as the competition for the King's buildings, the new, or King's, Court at Trinity, and the rebuilding of Corpus Christi were commissioned. Both were exhibited in the R.A. in 1823.

NEW COURT, TRINITY

It may seem difficult to-day to apologise for the New Court at Trinity The heterogeneous beauty of the Great Court, mysteriously great in the variety of its fascination; the quaint dignity of Neville's Court, and the overpowering grandeur of Wren's library had each to be reckoned with in designing an addition to the College. The site was difficult with its entrance from the lane, exit to the "backs" and junction with Neville's work. It will be granted that Wilkins united these factors in his plan. The entrance and exit towers, though not opposite, and the archway to Neville's Court fall into the design without regret for want of symmetry. The scale of height is moderate and the detail is good for its time, neither wrongly placed nor vulgar. That it is in cement and not stone cannot be the fault of the architect. It may be surmised that the parallel building of Corpus Christi, which is of stone, illustrates, if not the comparative wealth, the comparative self-esteem of its promoters. That the academic fronts have no correspondence with the frank functionalism of the back elevations may be conceded as inconsistent with doctrine but not with practice.

CORPUS CHRISTI COLLEGE

In the work at Corpus Christi it is noted that Wilkins received the assistance of Mr. Shelford, a fellow. The scheme is a complete college establishment in which the parts balance. The central entrance tower opposite to the new Chapel, Hall corresponding with Library, master's lodge and rooms,



Photograph by "Country Life"

CORPUS CHRISTI COLLEGE, CAMBRIDGE

the whole is typically architectural. If it is objected that it is dull, the answer can be found in the critic's standard. That Wilkins's Gothic could be exciting, a glance across "K.P." at the centrepiece of King's Screen will show.

The Trumpington Street front was begun in 1822, the Chapel in 1824, afterwards lengthened by Sir Arthur Blomfield in 1876: the old Hall was converted into kitchens when the new Hall was built in 1825, the total cost being over £45,000.

The whole College is the work of a serious architect —it is strange that this adjective seems necessary— who appreciated the qualities of plan, proportion in elevation and restraint in ornament. The freedom and accident which unduly attract us to-day are not principles upon which the design of a college can be properly based. Corpus has its share of these qualities in its old court, sympathetically restored by Mr. Lyon. The charm of the old court is more than an architectural quality; it is a gift of Providence at the hand of what we call accident assisted by decay.

The ordination of Gothic by uniformity and symmetry was the goal of the early architects of the revival. An ideal inherited from the Renaissance that gathered strength from the Greek movement, and was necessary to Wilkins's conception of architecture. It was impossible then to disown the conventions of beauty with the malice aforethought of a modern artist. Abstract architecture, elevation without articulation, can be found plentifully in the backyards of the period, an attentive study of which may be prescribed to the new-minded. The classical Gothic of Wilkins was indeed a novel, not a revived architecture, and later on reached its highest point in Barry and Pugin's combined work at Westminster. The dual ideal is neutralising in its appeal to enthusiasms, but it is interesting and important both in effort and result.

In 1823 Wilkins was elected an associate of the Royal Academy, his exhibits in that year being the courts of Trinity and of Corpus. About this time he became associated with J. P. Gandy, his junior by nine years. Gandy was the younger brother of Joseph Gandy, A.R.A. Like Wilkins, he was a member of the Society of Dilettanti, and had been sent by the Society to Greece for two years from 1811. Of Gandy's own work we have St. Mark's Church, North Audley Street. His contemporary fame rested mainly on the front of Exeter Hall, in the Strand, pulled down thirty years ago.

The two friends collaborated upon a design for a tower of Waterloo, 280 feet high, to cost £200,000, a model of which was exhibited in the Royal

Academy in 1826, Robert Smirke being commissioned to design a Trafalgar tower. In this year Wilkins was elected a full Academician, succeeding George Dance. He was the first member of a university, and a Wrangler, to have this honour. He followed Sir John Soane as Professor of Architecture in 1827. In this year J. P. Gandy inherited a large property in Buckinghamshire and took the additional name of Deering: it is stated that virtually he had retired from practice—eleven years later he was elected a full Academician, to the evident surprise of a biographer, who remarks that he had become an M.P., was wealthy and had influence.

In 1827 occurred the competition for St. George's Hall, Liverpool, in which Wilkins took part. The victorious design of Elmes belongs to the full tide of the Greek movement. In the same year Wilkins was appointed architect to the new University College in London; and we may securely place this work in the same category as Elmes's masterpiece.

UNIVERSITY COLLEGE, LONDON

To-day, after a full century, we are witnessing the union of the two great rival colleges in the building of the London University. Their foundations represent what were originally opposing ideals in education. Each required the erection of buildings. Universal scholarship could not allow the mediæval tradition of architecture, and if the Ecclesiastical basis of King's College had suggested this the position assigned by the Government adjacent to Somerset House precluded Gothic.

A fine open site of seven acres was secured for University College and Wilkins returns to his first ideal, exhibiting his design at the Royal Academy in 1827 and 1828.

Sir Robert Smirke's monumental British Museum, in the purest Ionic, was under erection near by: the *genius loci* was inescapable, and Wilkins's position in Greek scholarship and professional reputation justified his appointment. The possible alternative of Sir Robert Smirke was presumably negatived by his commission as architect to King's College.

It is difficult to be restrained, nowadays, in admiration of the splendid generosity of the building in Gower Street. The great open quadrangle dominated by the decastyle portico with its magnificent podium and terrace of steps; the flanking composition of walls of the simplest design, expressive proportion and refined detail; the dome infused with Greek form, though without precedent; the perspective provided by the street with the original simple hospital building completing the plan. All the subsequent architecture appears to illustrate the superiority of Wilkins's building and should be humbling to modern pride.

University College, London

But perhaps this is saying too much, as Mr. Holden now has the inspiring companionship of both Wilkins's and Smirke's masterpieces—and, overlooking him in the ghostlike way of another age, Raphael Brandon's mediæval abbey in Gordon Square.

The commission to design St. George's Hospital at Hyde Park Corner came in the same year, 1827, to Wilkins individually. Here economy restrained without destroying proportion. The masses of the wings and the simplified portico with four square piers are impressive, and the detail, which is in stucco, should be observed for its low relief and freshness.

In 1829 a competition for the extension of the University Library at Cambridge was inaugurated and in the next year a further stage seems to have given Wilkins grave dissatisfaction; in each stage he received a premium of £100, for he published his design with an appeal to the Senate. There was a third stage in 1836, when the prize was captured by his friend Cockerell, with a resulting building that forbids regret.

In 1831 Wilkins was elected Fellow of the Royal Society, thus becoming one of Wren's successors, and a forerunner of Penrose. This distinction, however, at this time seems to have been more accessible to artists and architect members of the Royal Academy than afterwards.

THE NATIONAL GALLERY

In 1832 the Government of Earl Grey, whose original patronage of this Institute will be remembered, provided funds to house the Angerstein and other collections that had become national property and included the Royal Academy, until then housed in Somerset House, in the scheme. The site was to be that of the Royal Mews on the north of Trafalgar Square, then in course of formation at a cost of over £800,000. There appears to have been some competition, for both Cockerell and Nash submitted designs. In October last *The Times* published a design "made about 1830" by Peter Frederick Robinson, one of the first Vice-Presidents of this Institute, for a building of the Royal Societies "on the north side of the square now in progress at Charing Cross." There is a story, savouring of the *canard*, that Wilkins, at the suggestion of Mr. Samuel Rogers, a well-known authority, who was dining with him, made a design by sitting up all night, which was accepted next day; Mr. Rogers being one of the Commissioners appointed by the Treasury to judge the designs.

In 1832 Wilkins received the commission to design the National Gallery. It was a problem hampered in conception by conditions and in execution marred by economies and vacillation which should ameliorate criticism. It may be justly said that no modern architect could be trusted to do better under such circumstances; also, that subsequent adjuncts justify this pessimistic estimate.

Wilkins's rigid grasp of classical proportion and refinement saved the opportunity. The site has been referred to as one of the best in Europe, its frontage extending along a low hill. The terrace and steps by Sir C. Barry now increase its value, though the Nelson Column and lions make an absurd foreground affecting the proportions of everything within range.

The design of a picture gallery in dispensing with windows makes the wall into a mere curtain. Wilkins was not allowed the screen of columns employed by Smirke at the British Museum with less reason, and it may be recalled that Edward Barry's later design for improvement employed a continuous peristyle. Wilkins broke up the length of the façade by projections and small towers over the passages that had to be provided for access to the barracks in the rear. The central portico and dome, employed at University College, reappear, though the steps which were designed, descending into the Square, were disallowed when the depth of the site was reduced by 50 feet, and the portico was pressed back in order not to interfere with the view of S. Martin's portico from Pall Mall. The dignity of the podium and the skilful placing of the steps has secured its success. The architect was directed to reuse the columns removed from Carlton House then being pulled down; its fittings were taken to Buckingham Palace and the Duke of York's column erected on its site. The whole cost was limited to £70,000: thus the success of this most important building of permanent significance was qualified by a post-war economy which cannot be retrieved. It has its sorrows for us and for succeeding generations, as it certainly had for the spirit of the designer of University College.

A war of words accompanied the work; Wilkins was supported by the *Athenæum* and attacked by the *Spectator*, the former announcing on 14 September 1833 that Mr. Wilkins's plans had received the unqualified approval of the King, who disapproved of certain suggestions for alteration. The building was staked out and begun next day. The *Spectator* in the following February comments: "This precious job is going on quietly, the architectural toadstool of Mr. Wilkins has been suffered to take root and its

puny shapeless form will rear itself to public view before people are well aware that the Ministerial folly is really determined on," etc. We may, perhaps, congratulate ourselves on the decay of vituperation. Sir Robert Peel a little later wrote to J. Wilson Croker scornfully of "Wyatt for the Wellington Arch, Wilkins for the National Gallery, Soane for this and Nash for that." When the building was opened the *Spectator* returned to the charge with the somewhat cryptic sneer of "The Tunbridge Toy in Trafalgar Square," but added "the best that can be said is that there is plenty of light."

In 1836 the new Houses of Parliament were competed for with a stipulation that the style must be uniquely British, either Tudor or Elizabethan. Wilkins entered for this and afterwards attacked the decision of the Commissioners in a pamphlet entitled "Phil-Archimedes." The Gothic revival became a fashion, and as it gradually clarified its ideal into a fanaticism the battle of styles became a conflict which precluded any synthesis of architecture. The conception of a dual ideal became a byword for weakness; serious archæology had to divert its outlook from architecture and a generation arose adept in employing the forms but less anxious to discern the universal motives that underlie architecture.

The tradition of Greek scholarship was maintained by the buildings of C. R. Cockerell and by the researches of Penrose, while the work of Wilkins fell into undeserved neglect. The Society of Dilettanti, the Hellenic Society and the British School at Athens are now the representatives of the tradition and we may cherish the hope that an intelligent archæology may yet supply that vitalising background the want of which is so apparent in the forward movements of modern design.

Some reaction seems to be necessary to the restoration of an architectural equilibrium. The earnest scholarship of Wilkins, appreciation of his courageous and powerful Greek designs, and sympathy with his serious endeavour to attain an architectural synthesis, which should extend to more than one historical period of art, are considerations in which we may find the recollection of the work of William Wilkins to have its usefulness to-day.

He died on his birthday, 31 August 1839, aged 61, in the modest villa, plus a Doric portico, that he had built in Lensfield Road, Cambridge, a house that was for some recent years partly occupied by the University School of Architecture.

The inscription on the sepulchral slab, removed from the Chapel of Corpus Christi College to the Library staircase, in academic Latin is to this effect:—

> Sacred to the memory of William Wilkins, M.A., F.R.S., R.A., at one time a Senior Fellow of Gonville and Caius College and first a member and then Professor in Architecture of the Royal Academy of London.
>
> Having studied the works of the Ancients with more than usual application, he himself felicitously perfected the art. Many public buildings in London and Cambridge bear witness to his genius and skill.
>
> Nay, further, this very college in which he lies was the work which found most favour in his own eyes.
>
> At length, having grown famous by these studies, dear to his friends and beloved by those of his own family, worn down by long ill-health he died on the last day of his 62nd year. August 31, 1839.

Vote of Thanks and Discussion

The REV. SIR EDWYN HOSKYNS, Bart., M.A., M.C., President of Corpus Christi College, Cambridge: Mr. President, members of the Council, Fellows and Members of the Institute, it requires some courage for a layman to speak and to propose a vote of thanks to Mr. Beresford Pite in your presence; but I have one ground for confidence: that I live in a room designed by William Wilkins, and I work in the Library of the College of Corpus Christi, in the University of Cambridge, also designed by William Wilkins—perhaps those who live in a building designed by a great architect have a right to say something about his skill and scholarship and sympathy and knowledge.

The College of which I am a member had saved money to build its new Court over a period of nearly a hundred years. It had received benefactions, and it had sold its plate, and had done other things that we now tend to criticise, and finally it had secured a very large sum. But the reasons which decided the Society to build, in the year 1828, are, I think, rather interesting. Dr. Lamb, Master of the College, sets them out. They were: first, that the money which they had invested in what was equivalent to Trustee Securities, had nearly doubled in value after the war; what they had bought for under £60 was worth, in 1822, £93. They also decided to build because the materials were very much cheaper than they had been for twenty years before. Also labour was cheaper after the war. And the fourth reason was that the change from war to peace meant a great influx in the number of students, hence they required more accommodation. Almost all those reasons, I think, have recurred and explained the great increase in build-

ing in Cambridge during the last ten years. But the reason why I wish to represent the Society in proposing a vote of thanks to Mr. Beresford Pite for his survey of Wilkins's work is because we and King's owe a great deal to Wilkins's vision and understanding of what a college really is. Wilkins saw that the centre of the life of a college was its dining-hall, and he built us a big enough dining-hall. Though since the war we have doubled our numbers, and King's have also largely increased theirs, we are the only two colleges in Cambridge which can dine our undergraduates in one hall. Wilkins's understanding of what a college is has enabled us to preserve the unity of the College round its dining tables.

There is yet another illustration of Wilkins's understanding of the College of which I am a member. Our great asset consists in the Parker Manuscripts, the great collection of nearly 500 manuscripts which Archbishop Parker, one of Elizabeth's archbishops, left to us; and Wilkins must have seen that they required a dignified Library. I would venture to ask anybody, when they next visit Cambridge, to enter our Library and look not at the manuscripts, but at the building, and note its dignity.

And that is why I think we are grateful to Mr. Beresford Pite for bringing the name of Wilkins before so distinguished a body of architects as this is; Wilkins has stood the test of criticism and has earned the appreciation of those who live in his building.

I wish to propose a vote of thanks to Mr. Beresford Pite.

Dr. ALLEN MAWER, M.A., Provost of University College, London: Mr. President, ladies and gentlemen, It is a great privilege to me to be able to second this vote of thanks. Like Sir Edwyn Hoskyns, I have no claim as one who knows anything of architecture to speak in this matter; but, as you will have gathered from the announcement, I have the claim of an intimate and everyday knowledge and acquaintance with what is, clearly, one of the greatest of Wilkins's works, namely, University College. I do not actually, every day, work in a room designed by Wilkins, but there are many parts of the College which still, even in their interior, remain just as they were when he built them. And one of my great delights is that, when I contrast University College with some of those Universities in the North and Midlands where a good deal of my life has been spent, I realise, as Mr. Beresford Pite suggested and Sir Edwyn Hoskyns supported, how well Wilkins understood the genius of a University and a college in the way that, most unfortunately, their successors in the 80's and 90's did not understand it. It is a delight every day, as one goes into the College, to fall under the influence of that dignity and that secure repose which is so essential a feature, it seems to me, of a college building. And also, I think it may be of interest to remind you, that in our College song we bear witness, in a way which I doubt any other College does, of gratitude to its architect. In our song, dedicated to Jeremy Bentham, we sing:

"Then out of the wilderness a noble structure grew,
The architect Bill Wilkins, and the artist Flaxman too,
Made the College what it is for me and you."

I do not commend that to you as poetry, but I do commend it as a tribute to the memory of a great architect. I do not know whether it was by design or by a happy chance that I, as a Caius man, should have the great delight of seconding a vote of thanks to a Fellow of my own College. I wish, for the sake of my College, that that design of Wilkins for a front extending along Trinity Street might have been carried out, then perhaps we might have been saved from that building which forms such a ghastly blot upon the King's Parade! However, one is proud to belong to a College which has produced so great an architect, whose superior wisdom and foresight is shown in Corpus Christi and King's, in work which Caius apparently was not able to afford.

It gives me very great pleasure to thank Mr. Beresford Pite for his informing and scholarly address upon William Wilkins.

Professor A. E. RICHARDSON, F.S.A. [*F.*]: Mr. President, Mr. Provost, ladies and gentlemen. I have listened to Professor Beresford Pite's lecture with some comfort. It is a rare thing in these days to hear a paper describing the scholarship of the giants. It seems to me that the main idea at the back of Professor Pite's mind is the need for scholarship to-day. No one is better qualified than he to sum up the diverse tendencies which add to the confusion of the moment. Professor Pite is a scholar and a great draughtsman, he is also Janus bifrons; sometimes even I think of him as quadrifrons. All beginnings have an interest for him, and he is the guardian of gates. To-night the Professor has carried us back to the springtime of the nineteenth century, and conversely he has caused us to remember the winter of our discomfort.

It would be an impertinence on my part to recount any of the major facts concerning the career of William Wilkins which the Professor has given. His facts are exact. I would, however, like to say something about the ambidexterity of Wilkins. In other words how did it come about that this classical scholar, who must have been inspired by the Greek studies of Porson, could branch into Tudor Gothic so successfully. The answer involves some clear thinking.

In the first place Wilkins had the advantage of being the eldest son of an architect, who was an antiquary and a remarkable draughtsman. William Wilkins senior was a pioneer of the Gothic Revival, a contributor to *Archæologia*, and the man who repaired the parapets of King's College Chapel, Cambridge. William Wilkins senior lived at a time when the Roman Palladian school was at its zenith, but he preferred to balance affairs by essays in Gothic. Actually the careers of father and son overlapped for a time.

It is clear that Wilkins, the classical scholar, had leanings towards the ancient national manner of building.

On the Gothic or Tudor side, the great additions to King's College which he carried out during the years 1823–28 proved his ability to add to the conventional

scenery of Cambridge. These latter works included the Hall, the offices, and the Provost's lodge on the east side and the porter's lodge and stone screen on the south side. While in Cambridge last Saturday, refreshing my eyes with the sight of Wilkins's work, a Don, who is a student of mediæval art, remarked how well the stone screen harmonised with King's College Chapel. I replied, "Wilkins was a great draughtsman; he could compose as an artist." We must not forget that he lived at a time when Buckler was popularising the aquatint. Wilkins was content to be respectful to the work of John Wastell. When we compare the stone screen of King's with Hardwick's brick and stone screen to the library at Lincoln's Inn we understand the importance of the pictorial theme in architectural devisement. Considering the period, Wilkins's Gothic has the profundity we should expect from a man who in 1808 had studied the details of Prior Craudens' Chapel at Ely. Pugin did not begin his attacks on bad taste until 1833. From thence to the tours of the Rev. Petit there were many changes. Wilkins's essays in Gothic at King's do not compete with the Chapel. On the contrary his buildings, despite the attenuation of the pinnacles, enhance the *tout ensemble*. Wilkins realised this spot to be the heart of collegiate life. So much for the Gothic aspect of Wilkins's scholarship.

In London his chief work is University College, not as we see it to-day with the incomplete façade to Gower Street, but the central portico and appendages. Without any exaggeration I can say that this work ranks high amongst the national monuments. I do not know of a modern portico in Europe which has similar qualities, particularly the management of the steps within the advanced masses of the podium.

It has been my privilege to repair the stonework of the portico, not the appendages; these remain for treatment. The late Professor Lethaby remarked to me some ten years ago, "How is it the fine portico of University College is so neglected and uncared for?" Within a week of that remark the fall of a large fragment of moulding hastened the need for a survey. When the scaffolding was erected it was found that Wilkins had, in accordance with the practice of his day, used iron cramps. Water had penetrated, the iron had rusted and burst the stone; but urged by a law case in which the use of stone was involved he had protected the iron with thin sheets of copper and where this had been done there was no trouble. The methods of repairs included the removal of all ironwork affected by water and the piecing of every decayed moulding. Where the leaves of the Corthinian capitals had worn to $\frac{1}{4}$ in., new leaves were carved and inserted into the bell of each of the capitals. The whole of the upper surfaces of the leaves and all exposed horizontals were covered with asphalt, properly keyed. The man who carried out these instructions was an artist. Professor Lethaby, on completion, said the portico had been cared for, and that from him was a great compliment.

There is, however, a further aspect of Wilkins as a great architect, and this concerns the structural side. He was one of the first architects of his day to introduce cast iron girders combined with timber strutting for large spans. The cast iron girders were reserved for the large spans over the four lecturing theatres. Wilkins was a scientific constructor (within the limit of his period). To the superficially minded the use of columns and pilasters is viewed with disdain. Such elements are thought to be démodé. Wilkins, however, used columns with structural significance. His pilasters are advanced as buttresses. I have never in my travels seen anything to equal such subtlety as the placing of the pilasters on the appendages of University College. I would advise every student to study this masterpiece.

Later in the nineteenth century, Professor Hayter Lewis completed the north and south side of the Quadrangle in sympathy with the central group. It is hoped in time to complete the external wings to Gower Street, that is to say the returns, and to leave the central opening.

I feel that we owe a debt to Professor Beresford Pite for his audacity in reading this paper at a time when "functionalism" or "contemporary art" is so much to the fore. He has shown Wilkins in a new light and has accorded him his just place as a pioneer of modern Gothic, and the leader who encircled the Palladian crown with Greek laurels. We who are associated with University College are proud of our building. I should like to compliment the Royal Institute of British Architects on the great stand it has made for scholarship, the framing of its courses of studies, the high standard demanded from students and members. In fact, all the traditions which the Institute represents are not to be disregarded.

William Wilkins was primarily a collegiate architect, he was happy in his period. He endowed Cambridge with buildings which have not been surpassed and he gave cogent expression to London's first University.

And now, sir, for one little ceremony, and that is to hand to you, but only on loan, an original drawing for University College which measures $5\frac{1}{2}$ by $3\frac{3}{4}$ inches. It shows how much can be contained on a small piece of paper. Turner could put 50 miles of landscape on to 4 inches of paper; Wilkins put seven acres of building on to a similar sized sheet.

Mr. GEOFFREY WEBB, M.A.: I would like to say something to express my gratitude to Professor Pite for illuminating this little known—dare I say?—Cambridge architect, though his greatest work is probably in London. Professor Richardson gave me an opening when he drew attention to the pictorial effect of the screen at King's. I do not know what is the custom on these occasions, whether Professor Pite will be saying anything more, but if he does perhaps he will refer to Wilkins's relations to the ideas of the painters of his time. The architecture of the early nineteenth century was completely under the influence of the aesthetic ideas of the landscape painters; they wanted to see their buildings

in the motifs of the landscapes of Claude. That led to the interest in silhouette. If you are putting a building in landscape you are interested in the general atmosphere of the landscape, and your building must not have too strong dominating lines to conflict with the general landscape position. Therefore you must break your building into small forms and vary your silhouette. It is through that that this interest in silhouette arose. And in the National Gallery and the dome of University College, and more markedly in the Gothic buildings, that picturesque principle is explained. I once stayed at Tiverton, and there they had a collection of drawings which had been made by an ancestor who went on a "picturesque tour" as it was called. Gentlemen, and the ladies who cared to, went into the country and sketched pieces of architecture, anything which took their fancy; and nearly a complete volume was made up of pictures of The Grange, which combined the elegance of the Greek with all the charms of Claude and the seventeenth-century Baroque landscape. I think this aspect of Wilkins is one which could be explored a little further.

Mr. GOODHART-RENDEL: I have very little to add to the very learned remarks one has heard about this paper, except that I should like to record what extraordinary pleasure it has given me. I was at Cambridge, and left there 23 years ago. I took great pleasure in Wilkins's work, but I had to keep it a guilty secret to myself. It is comforting to learn that these cycles of taste move as quickly as they do. I hope to live to the time when I shall have the privilege of reading a paper on Waterhouse, and giving the same praise of his much-abused building of Caius.

There is one thing which interested me beyond the facts which Professor Pite gave us, and that is what Mr. Geoffrey Webb has just mentioned about the very great value of Wilkins's silhouette, and, above all, about the pictorial way in which he approached architecture. One notices that particularly in the engraving of Downing College shown on the screen, which expressed quite perfectly all that was in Wilkins's head as his idea of what a college should be, a building which would stand alone on its lawns, extremely classical and suave, and which should strike one as being a complete creation, and very English, too.

I, too, hope that Professor Pite will endeavour some time to amplify what he has said to-night.

The vote of thanks having been proposed and seconded the President put it to the meeting, and it was carried with acclamation.

Professor PITE, in reply: Mr. Geoffrey Webb opens up a very interesting suggestion, that the architect's approach to his subject is that of the painter: Ruskin and Raphael, painter and architect, Piranesi, then we come to Claude and Turner, who were in the same world, I think. When we come to Wilkins we find an artist. I only showed one of his pictures here. His feeling in relation to landscape and its connection with architecture is very remarkable indeed. But does Mr. Webb really imagine that we, as architects, think of architecture without silhouette? Can we? Do we think of it as being non-pictorial? I am afraid Mr. Webb has been keeping company with some of our modern fry; we must take him to task! What does he suppose architects to be? I know the modern architect aims at keeping free from the conventions which have limited his forefathers and which have produced the architects of the past, and thinks that the modern architect will think for himself by standing on his head. That is the present frame of mind, that silhouette does not matter, that pictorial approach does not matter. But from early days I advised everybody to consider their architecture in perspective, to draw it in perspective, to think of it as a group. And if you cannot think of it as part of a picture you are not an architect.

I do not think there is anything else to say, except to thank you for the patience with which you have put up with this paper, which exceeded its proper limits.

Sir HERBERT BAKER has sent us the following contribution to the discussion :—

. . . I am very sorry that an important engagement prevented me being present at Professor Pite's lecture on the work of William Wilkins, R.A. I should like particularly to have been present, because I have been privileged to work in close connection with Wilkins's buildings at Downing College and Haileybury College, to which he will, no doubt, refer.

At Haileybury the building of a new Memorial dining-room at the side away from Wilkins's beautiful Portland stone façade has enabled us to pull down some disfiguring buildings at the end of this façade, and it also makes it now possible to clear away inappropriate insertions which were built into one of his beautiful open loggias. I am glad to say the policy of the Governors is to open up both of these loggias when they can afford to do so.

In the case of Downing College, two wings have been built of a central block as far as possible on the lines of the block designed by Wilkins, which he thought necessary to complete the whole scheme. The nature of the two wings which have been built, being rooms for undergraduates, necessitated certain adaptations to Wilkins's design, but the centre portion connecting these two wings, having the height necessary for a Chapel and Library, will conform more nearly to it.

The details of Wilkins's architecture, especially his capitals, following those of the Erechtheion, have been designed for Pentelic marble and have a delicacy which is hardly suitable for Ketton stone in the damp and duller climate of England. The very delicately-edged volutes of some of his capitals, for instance, have already broken away. It is perhaps worth recording, as instancing the effect of climate on mouldings, the fact that the small echinus moulding under the projecting corona, which is so effective in reflected light on marble at Athens, is hardly seen at all at Cambridge.

FIG. 1.—THE LENIN STATE LIBRARY, MOSCOW

Two Recent National Libraries

THE LENIN STATE LIBRARY, MOSCOW, AND THE SWISS NATIONAL LIBRARY, BERNE

The two libraries illustrated on this and the following pages are both of singular interest and importance. Any Russian building seems today to have a public, if not a very enthusiastic one, but the Lenin state library at Moscow deserves our attention for several reasons other than its nationality; it is perhaps the most important national library to be designed since the United States built their library of Congress at Washington in 1911 and when completed it will be the largest library building in the world, representing more fully than any other the complete housing in one group of every possible department of library work, and all on the largest scale.

The second library, the Schweizerische Landesbibliothek at Berne, also a National library, represents the same functions on a considerably smaller scale, but it has additional interest, for it is probably the only building in Europe of National status to be built in a distinct and uncompromising modernity.

It is still almost invariably accepted that buildings for libraries, schools and colleges and other learned bodies need the trimmings of Classic or Gothic, or even the substance of those styles to express their character. Almost all the new libraries in America and in Europe are instances of this; the outstanding examples being the great Yale library with a main hall in the form of a Gothic cathedral and the Folger library at Washington, which externally is a quite admirable modern building and internally an Elizabethan mansion, the main hall being " an excellently designed English ' great hall' with a high trussed roof," so as to be in character with Mr. Folger's Shakespearean collection which includes no fewer than 79 copies of the First Folio. The designers of the Swiss National library have in no way compromised with antiquarianism and have produced as a result a building which is as coherently expressive of books and literature and scholarship as any of its more traditional counterparts.

The new Lenin state library at Moscow has been designed to rehouse the old Royal Library with considerable additions. The Russian Society for Cultural Relations with Foreign Countries has sent a full set of the plans and photographs of the perspective drawings, which may be seen in the R.I.B.A. library.

From the drawings reproduced here the size and magnificence of the building is evident, and even those who do not naturally sympathise with this particular phase of modern architecture cannot but be impressed by the straightforwardness of expression, which leaves little doubt of the purpose and importance of the building. If it is said, as it most certainly will be, that this library looks like a factory, we can be sure that our Russian would find that no reproach, and anyway it is preferable for a modern library to look like a factory, clean, business-like, simple and light, than to look, as do so many new libraries, like a prison, a police station or a mortuary, or, and this is almost as bad, a mediæval library.

The library, about four-fifths of the ferro-concrete carcase of which is completed, is designed to hold about nine million books, and will be the largest library in the world. The seven reading halls are to provide accommodation for 7,000 persons; there will be twenty-four studies for scientific research, a permanent exhibition of the latest books, and in addition to the usual library offices a printing works, a bookbinding department and an institute for library research, and a librarianship school.

The cost of the library building is estimated at ten million roubles; it was hoped that the building would be completed this year, but as an official document on the library says, rather sadly: "Unfortunately the rate of

construction has been rather slow. The intention to have it finished by the fifteenth anniversary of the October Revolution will hardly be realised, for the materials and money are allotted with difficulty (it is not a shock-construction). How good it would have been to celebrate the hundredth anniversary of the library together with the fifteenth anniversary of October!"

The plans must be left to speak for themselves, except for a brief description. The chief public rooms are on the first floor, approached up the wide staircase leading from the main vestibule. At the head of the stair is a great open exhibition space, connected without barrier to the reading-room vestibule and catalogue hall beyond which is the main reading-room seating 700 people. The stack is beyond the reading-room and will hold about six million volumes, and a supplementary stack beneath the reading-room will hold a further million, and yet two million more volumes will be housed in the old library. Unfortunately the absence of dimensions makes it impossible to give any sizes except that the stack seems to have about ten or eleven floors, and also seems capable of quite indefinite extension up or along, or by duplicating the building on the side farther from the reading-room. Book delivery is by lift and conveyor: there are no study carrels, so presumably there is not to be open access. The whole of the stack is effectively lit by daylight. The part of the library reached by turning right from the entrance vestibule is chiefly occupied by offices which appear to be admirably placed in close relation to each other, and they are likely to be both well lit and quiet. Beyond the offices are the work rooms, a museum, a printing shop, and a wing almost entirely occupied by studies. Apartments of special interest are the dining-rooms both for adults and for children (these are at the far end of the main stair wing), the smoking-rooms placed at convenient positions about the plan, and the special military reading-room, emblazoned with warlike paintings. We hope that soon we will be able to know much more about this library, the method of classification, the size of the staff, and every other detail. (Figs. 1–5.)

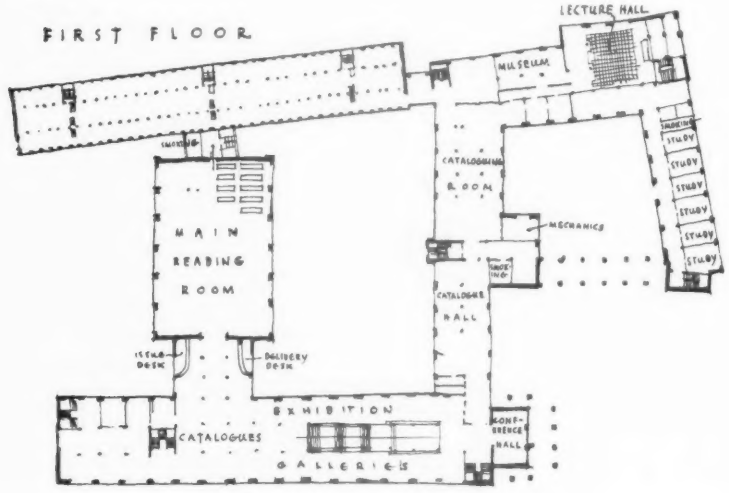


Fig. 2.—The Lenin State Library. First Floor

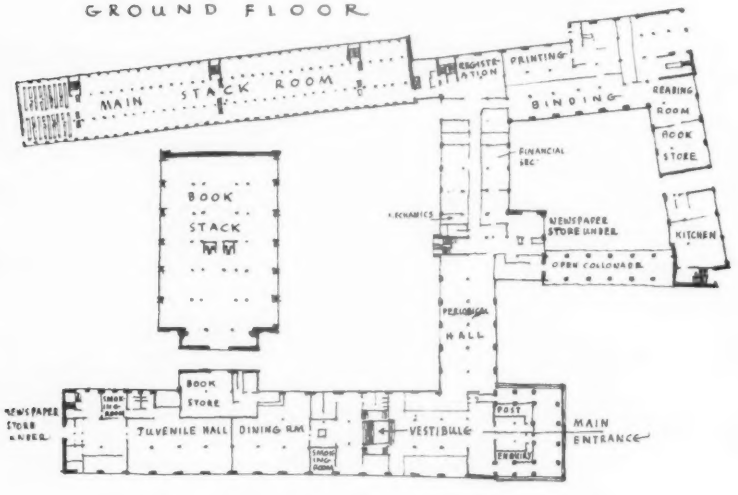


Fig. 3.—The Lenin State Library. Ground Floor

The Swiss National Library, Berne

The second National library which we illustrate with photographs and plans is the Schweizerische Landesbibliothek at Berne, a building as interesting to the architect as to the librarian for its modern treatment, which is even more definite than in the Lenin Library. The clarity of conception gained by the freedom of modern design has helped to make the building speak its purpose in no uncertain terms, and, we hope, serve its purpose as efficiently.

The source of our information is an admirable booklet, produced by the library authorities, in which the library is illustrated by about sixty photographs, besides plans of every floor, some of which we reproduce here (Figs. 6, 7 ...

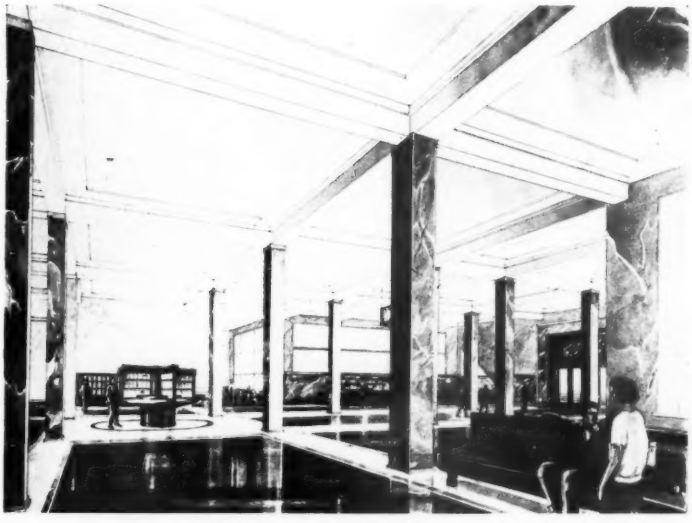


FIG. 4.—THE LENIN STATE LIBRARY
View across the Exhibition Hall and Foyer to Main Reading Room

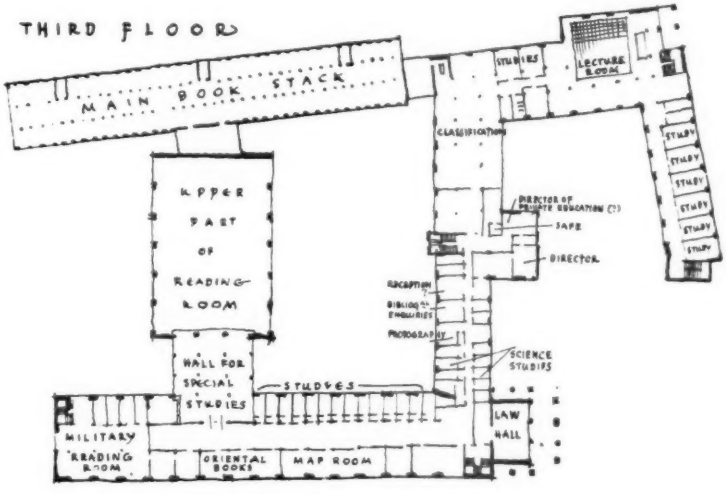


FIG. 5.—THE LENIN STATE LIBRARY
The Third Floor

In 1926 it was decided that the old National Library in Kirchenfeld, Berne, was inadequate, and the present site was purchased and a competition opened for Swiss architects. As a result of the competition MM. Oeschger and Kaufmann, of Zurich, and M. Hostettler, of Berne, were given the work, and were able to start on their plans in March 1928. The actual building started in April 1929, and was completed and the library opened in October 1931.

As a temporary measure, the building houses, in addition to the library, a number of Government offices, which will move out when library expansion makes that necessary.

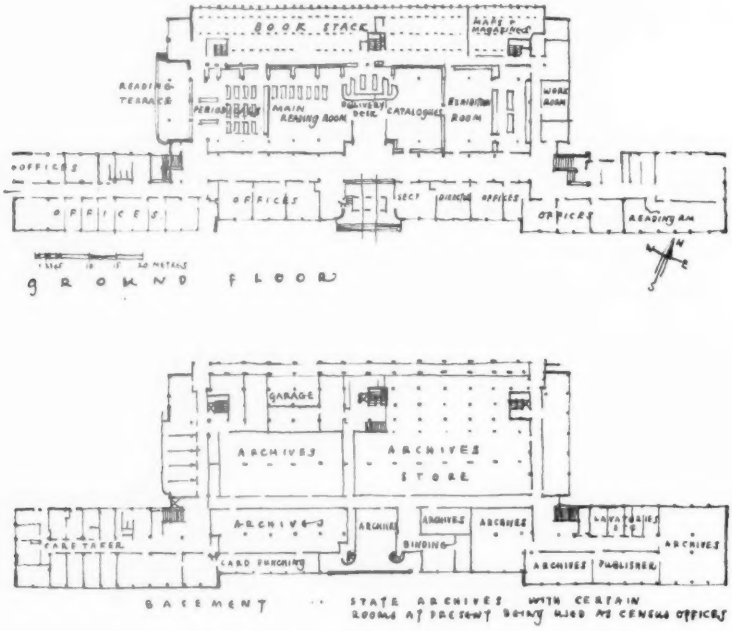
The basement floor contains the archive stores for the various States, and in the west wing the caretaker's quarters. Census counting machines are accommodated in the E wing in sound-proof rooms. The main and ground floor has the chief entrance on the south facing the Grammar School. A staff entrance is on the north. Just within the main entrance is a lobby with passages to the offices in the two wings north and south, while straight ahead, visible through glass doors, are the public rooms, book issuing, reading and magazine room, and the catalogue rooms of the library, all of which form divisions of one large hall divided only by glass partitions. "Thereby," says the published account, "the superintending officials obtain the best view, and the visitor has a feeling of vast spaciousness."

On this floor are also an exhibition and a map room—both top-lit. The disposition of this and the basement floor can be seen from the plans on this page. Particularly interesting is the open reading terrace on the west—an excellent development in library planning which we hope will be followed.

Behind the main section of the building is a lofty stack, built entirely of reinforced concrete. This is eight storeys high and except for the floor used for census officials is exclusively for book storage. The ground floor in the stack, floor to floor, is 2·66 metres in height and the floors above the ground are 2·27 metres.

Rubber, cork, or linoleum has been employed on all public room floors to ensure quietness. The walls are insulated with celotex board, and finally papered with Salubra washable papers.

The total cubic contents of the building amount roughly to 59,000 cubic metres, which cost for the office and reading-room section about 66·50 francs per cubic



FIGS. 6 AND 7.—THE SWISS NATIONAL LIBRARY

Plans of Ground Floor and Basement

metre and for the stack only 48 francs. Unfortunately, the account does not give the book capacity.

All those who had to play a part in the design of this library deserve to be congratulated on the outcome of their efforts. The account hints at the troubles they had to face when they decided on a modern design, but whatever the trouble the result has proved it to be well worth while.

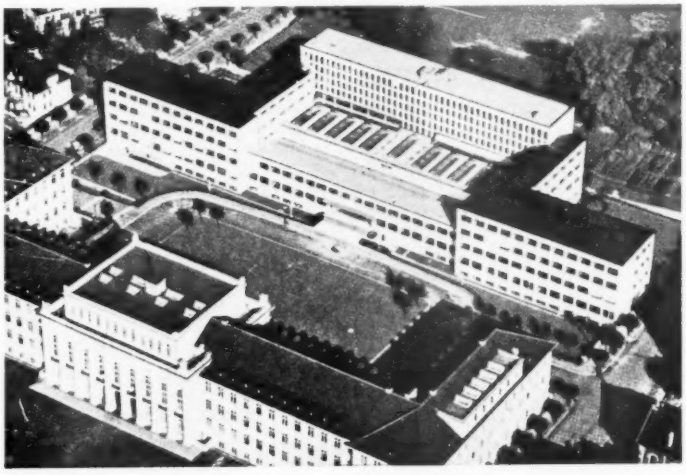


FIG. 8.—THE SWISS NATIONAL LIBRARY, BERNE
Aerial view from the South East, showing the grammar school in the foreground

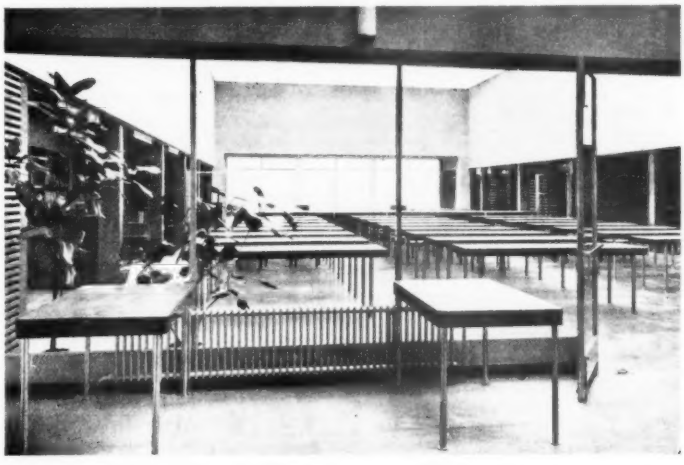


FIG. 9.—THE SWISS NATIONAL LIBRARY
The Main Reading Room. A view taken from near the delivery desk

Reviews

TWO BOOKS ON GARDENS

NATURAL ROCK GARDENING. *By B. H. B. Symons-Jeune. Lond.: Country Life. 1932. 10s. 6d.*

MY BOOK OF THE GARDEN. *By Arthur Stanley. Lond.: Ivor Nicholson and Watson. 1932. 6s.*

Reviewed by NATHANIEL LLOYD, O.B.E., F.S.A. [*F.*]

The title of this book seems to indicate that it is written for the guidance of the fortunate but very limited class of gardeners who have at their disposal cliffs or other rocky ground that only wants judicious trimming to produce delightful sites and settings for every description of plant. Whilst natural situations are not ignored, the chief purpose of the book is to show how such unpromising sites as a level surface or a grassy bank may be converted into natural rock gardens by observing how rocks lie-on or crop-out naturally from the earth, and applying the principles learned by such analysis. Those of us who have passed middle age can recall "The Rockery," which once was a feature of every garden. It consisted of irregularly shaped lumps of stone or blocks of fused brick, piled up on a mound of earth to form pockets for plants. Usually placed under trees, nothing grew on the rockery but ferns and weeds. The modern development of this unattractive original is the rock garden, in which attempts have been made to obtain natural effects by scattering stones or pieces of rock bedded at every possible angle and arranged with spaces between each for planting. The area is divided up by flights of rustic steps and by paths which wind their way in and out of the misarranged stones. The whole effect is artificial, precious and unpleasing; only being relieved by the ultimate growth of plants which veil the designer's imbecilities.

Mr. Symons-Jeune cuts clear of all this trash. He goes right back to Nature for his inspiration, not with a view to "finding bits" which he may reproduce, but to learn Nature's ways, systematically analysing her methods and establishing principles upon which he may work to produce the natural pictures which are his object. He rightly recognises that

> "Success lies not in owning a thousand tons of rock, nor every kind of plant, nor boasting many gardeners. It lies in the feeling of rest that the whole finished work can give."

He adds:

> "It is unwise to model one garden . . . on another or on previous achievements. . . . To copy Nature may lose something on the copy, but to copy a copy means loss that is more than doubled."

Mr. Jeune begins with Rock Construction—Strata, Joints, Outcrop, Stones, and proceeds with the application of the principles learned by his observation to consideration of The Site and Its View Points, and Rock to Suit the View Point. He describes the formation of small rock gardens in all their stages, with illustrative diagrams and progress photographs. From these he passes to The Large Rock and Water Gardens. Part III deals with Dwarf Trees in the Rock Garden, in which he devotes twenty pages to Conifers: although it is arguable whether conifers are suited to a natural rock garden, where plants like gorse and broom seem less alien.

The last Part is devoted to the details of Open Spaces in and near Rock, Stone Chippings, Turf, Planting, Colour in Winter Bridges, etc.

Mr. Jeune betrays the enthusiasm of the artist in writing upon a subject of which he has wide experience; his descriptions are painstakingly conscientious, but suffer from lack of conciseness, whilst at times he fails to express himself clearly. At other times he is irritating, as in his inability to distinguish between "lie" and "lay"—*e.g.*, p. 41, where he describes a sloping stone as:

> " laying to hill and nearly buried."

In describing stone bridges of primitive types he says:

> "They must not, of course, be built by a mason! The old ones were home made by the farm hands and their beauty lies in their simplicity."

Here he ventures into the realm of conjecture and, naturally, crashes. Upon his own subject, however, he is sound and a sure guide to any prospective constructor of a rock garden, who will take the trouble to master and apply the principles set forth. This is a book for designers.

Mr. Arthur Stanley's *The Book of the Garden* is historical, topographical and reflective. It is written in a pleasant, gossipy manner that is easy reading, it contains much information, and there is a vein of practical information running throughout its 265 pages. He advocates professional assistance in planning, but, recognising the inherent weakness of human nature in desiring to do its own planning, he warns the aspirant to begin by a study of other people's mistakes, illustrating his remarks by two common cases of neighbours occupying adjoining houses in a suburb, each having a rectangular plot at the rear. Amongst other sapient remarks, he says of "wriggly" paths:

> "Now the serpent, however important in the Garden of Eden, has no place in a rectangular plot."

One of his villa owners is represented as having made a wild garden in a remote corner of his plot, which he found himself unable to incorporate in his general plan.

> "This is planted so extravagantly that the spectator is likely to consider the owner wild and the garden tame.
>
> " In this gentleman's garden 'there is no cosy corner.'
>
> "The eyes will be irritated rather than delighted by the dazzling flower-beds scattered over the lawn, and the mind confused by many unconnected or misplaced objects of use or decoration: summer-houses, seats, arches, dovecote, bird-bath, sundial, tubs and vases, which ultimately may emphasise the advantages of simplicity, harmony, reticence, mystery and repose."

Mr. Stanley expresses a preference, which many of us may share, for old English nomenclature, often descriptive. He instances Bluebell, Globe-flower, Honeysuckle, Lily-of-the-valley, Meadow-sweet, Snowdrop; a list that might be indefinitely extended. In this association (the passion for scientific names) he tells of a woman who kept a nursery garden, and who, when asked the price of a plant, replied:

> "I am only charging sixpence, because I don't know the botanical name."

This is a book for clients.

AN EIGHTEENTH-CENTURY HOUSE MEASURED AND DESCRIBED

A Small Town House of the Georgian Period in Wales, *described by W. S. Purchon, measured and drawn by C. J. Bartlett. Cardiff. National Museum of Wales. 1932. 1s.*

The National Museum of Wales, being enabled by the completion of its east wing to show full-sized architectural exhibits, has recently set up the portico from No. 6 Working Street, Cardiff, a good, simple, eighteenth-century house that has been demolished. In order that ordinary people may understand not only this particular exhibit but the whole of its original setting, Dr. Cyril Fox, the Director of the Museum, with the collaboration of Mr. W. S. Purchon and Mr. C. J. Bartlett, has produced the admirable descriptive pamphlet under review.

Dr. Fox, in a brief introduction, explains the purpose of the pamphlet and the more general reasons for the exhibition of the portico by saying that it is their desire "not only to preserve the memory of beautiful things now in decay, but to remind people that no style has ever been evolved better suited than the Georgian for the urban or semi-urban life of civilised people to-day"; a statement that the younger modern architects who are striving by thought and practice to evolve a style more in accord with modern demands and materials might be disposed to combat.

This pamphlet is, however, so admirable that we cannot cavil at one part of the reason for which it was produced. The building from which the portico was taken is described by Mr. Purchon in a text which is excellent in its clarity and comprehensiveness and illustrated by photographs and a beautiful series of measured drawings by Mr. Bartlett. These drawings are very simple, very clear and full of understanding. Visitors to the National Museum of Wales should be considerably helped by both the exhibit and its accompanying pamphlet to develop an architectural sense and a power of appreciating the merits of the good and simple domestic work of the late eighteenth century.

WINDMILLS

English Windmills. *Vol. II. By Donald Smith. Lond.: The Architectural Press. 1932. 5s. 6d.*

This book, which is a record of the mills in Buckinghamshire, Essex, Hertfordshire, Middlesex and London, is the second volume of the series on windmills in England written for the Society for the Protection of Ancient Buildings. It is arranged in very much the same way as the previous volume, containing an historical survey of milling and windmills in Essex and London, and a descriptive account of every mill left standing in the five counties.

The historical survey with which the book opens is both scholarly and entertaining. It contains many references from mediæval records, showing the vital importance of the miller and his mill in the mediæval economic system. It also contains records of exciting and romantic incidents, and few people could fail to appreciate the story of "Long Meg and the Angrie Miller of Epping."

No pains are spared to make the remainder of the book as comprehensive and as informative as possible. The surviving mills in each county are classified in alphabetical order under the headings, Post, Smock and Tower Mills, and a careful description is given of each, together with an account of its history and present condition. In many cases there are records of the successful efforts made by the S.P.A.B. to preserve them.

A map of the windmills in the county concerned is given at the end of each chapter, and the descriptive accounts are supplemented in a great many cases by excellent photographs of existing mills. There is also a diagram on p. 77 illustrating a concise and intelligible account of the actual working of the machinery of the mill.

It cannot be denied that there is a romantic and historical interest attaching to windmills, and that when actually in use they lend charm to the landscape, but it is improbable that there could ever be a general revival of their use, and there may be doubts whether a derelict mill, however interesting its history, is invariably a thing worthy of preservation. Nevertheless, the valuable work of the Windmill Committee must be commended, and this book is of real interest.

BLAKE'S DRAINAGE AND SANITATION

Drainage and Sanitation. *By E. H. Blake, C.B.E. London: Batsford. 4th Edition. 1932. 15s.*

Blake's *Drainage and Sanitation* has been in continual demand since its first publication in 1914. The fourth edition has just been issued by Messrs. Batsford. For the most part it is a reprint of the 1926 edition, but there have been a number of revisions in the section on cements and in the chapter of legal notes. An appendix has been added dealing with the Knapen method of remedying or preventing dampness.

Obituary

CHARLES J. BLOMFIELD [*F.*]

Mr. Charles Blomfield, who has died at the age of seventy, was the eldest son of the late Sir Arthur Blomfield, and was well known for his work on cathedrals, churches and public schools.

He was educated at Charterhouse, after which he was articled to his father, at the same time studying at the Royal Academy schools. Mr. Blomfield did a great deal of work at public schools in England, including Eton, Malvern, Aldenham and St. Edmund's, Canterbury, and his work on churches included memorials in St. Mark's Church, North Audley Street, and Chester Cathedral, the reconstruction of Welwyn Church, and the erection of a church in Park Walk, Chelsea. He is best known, however, for his work at Wellington College, where since 1899 he had been responsible for all the building, including the new wing and the new dining hall and administrative block. Since 1920 he worked in partnership with Mr. F. W. Morgan, and at the time of his death he was architect to the Dean and Chapter of Southwark Cathedral.

Mr. Blomfield had for many years held a commission in the Artists' Rifles, which he joined in 1882, commanding the depot of the regiment all through the war. His book of personal reminiscences, *Once an Artist, Always an Artist*, which was published in 1921, contains an amusing review of the history of the regiment.

Mr. Blomfield became a Fellow of the Institute in 1901.

NIEL McLEOD [*A.*]

Mr. Niel McLeod studied for four years at the Tain Royal Academy, after which he became a pupil of W. F. Taylor and Co., Inverness. During the time he was in Inverness he attended continuation classes at Inverness Academy, and in his second year won the Gold Medal. In 1929 he went to Robert Gordon's College in Aberdeen, took his diploma in 1930 and his final in 1931. Mr. McLeod died before he started his professional career, and his early death is a great loss. One of his principals wrote that he was "one of the finest and most honourable pupils it was our good fortune to have trained."

PERCY LESLIE WATERHOUSE [*Retd. F.*]

Mr. Waterhouse was born in Hobart, Tasmania, in 1864. From Christ's College, Cambridge, he went into the office of Sir Ernest George, becoming a qualified architect in 1892. Later he entered into partnership with Mr. Alfred Hart, and they practised together for some years, Mr. Waterhouse retiring in 1918.

Mr. Waterhouse's chief work was the design of private houses, but shortly before his retirement they had their design selected for the proposed new building of the Colonial Institute, a building which never materialised. He was also the author of *The Story of Architecture*, a text-book designed for beginners, which was published in 1902, and of which a revised edition was issued by Batsford in 1924.

Notes

A PRESENTATION TO MR. GREVILLE MONTGOMERY

At the Council dinner before the General Meeting last Monday Mr. Greville Montgomery was presented by the Council with an aquatint of "The Goose Fair, Albi," by Malcolm Osborne, R.A., as an expression of gratitude for all he has done for the Architects' Unemployment Relief Fund.

PRESIDENT'S ENGAGEMENTS

The President attended the Complimentary Dinner to Sir Arnold Thornely at the Adelphi Hotel, Liverpool, on 16 December.

VICE-PRESIDENTS' ENGAGEMENTS

Mr. L. Sylvester Sullivan (Vice-President) will be attending the Annual Dinner of the Electrical Contractors' Association on 17 January 1933.

Mr. Sydney Tatchell (Vice-President) will be attending the Annual Dinner of the National Federation of Building Trades Employers on 25 January 1933.

PREPARATION OF BILLS OF QUANTITIES

The attention of the Joint Committee of Architects and Quantity Surveyors has been drawn to circular letters issued to members of the Institute by firms who are not members of the Chartered Surveyors' Institution, offering to prepare bills of quantities at fees considerably less than those laid down for this work in the scale of charges.

Members of the Royal Institute, in the interests of both clients and contractors, are warned of the undesirability of engaging such firms to prepare bills of quantities. The Joint Committee also wish to point out that Quantity Surveyors who are members of the Chartered Surveyors' Institution are not allowed to tout for work.

THE NEW PREMISES DESIGNS

In the paper by Mr. Robert Atkinson on the New Premises Competition certain criticism was made to refer to Mr. D. H. McMorran's design, which, in fact, should have had no reference at all to that design. The paragraph referring to it should have read as follows :—

> "A very dignified and altogether delightful essay in the best early nineteenth-century manner, with fine scale and academic detail of rare purity."

The incorrect paragraph was not published in the R.I.B.A. JOURNAL but it appeared in one architectural paper which went to press before it was possible to make the correction.

R.I.B.A. PRIZES FOR PUBLIC AND SECONDARY SCHOOLS

The Board of Architectural Education announce that the following awards have been made:—

(A) PRIZES FOR ESSAYS

(1) A Prize of 2 guineas has been awarded to Elsie A. Leach, of West Leeds High School, for her essay on Kirkstall Abbey.

(2) A Prize of 1 guinea has been awarded to Kenneth New, of The Grammar School, Castleford, for his essay on Sherburn Parish Church.

(3) A Prize of 1 guinea has been awarded to D. Brian Peace, of Mill Hill School, for his essay on "Time and the Church of Hope in Derbyshire."

(B) PRIZES FOR SKETCHES

(1) A Prize of 4 guineas has been awarded to C. C. Giffard, of Charterhouse, Godalming, for his miscellaneous sketches.

(2) A Prize of 2 guineas has been awarded to S. C. Halbritter, of Chatham House (County) School, Ramsgate, for his drawings for Canterbury Cathedral.

INTERMEDIATE EXAMINATION

DESIGN SUBJECTS

Candidates entering for the intermediate examination have been notified that they may take *one* only of the two following alternative subjects for Design :—

"An architect's house and office in a country town."

"A parish hall to seat 250 people."

ELECTION OF STUDENTS R.I.B.A.

The following were elected as Students R.I.B.A. at the meeting of the Council held on 7 November 1932.

BRANSON: ANTHONY HUGH CHIMMOS, 13 Sussex Gardens, London, W.2.

MCCOLL: SAMUEL, 44 Lochfield Drive, Paisley.

MASON: ERNEST, 54 Bennetthorpe, Doncaster.

MINSON: STEWART WILLIAM, c/o New Zealand House, Strand, W.C.

PRICE: JOHN CECIL BENNETT, 3 Beaconsfield Road, Clifton, Bristol.

RANGELEY: JACK, "The Anchorage," 72 Albert Road, Levenshulme, Manchester.

SIMPSON: RICHARD GEORGE, 9 Avenue Crescent, Acton, London, W.3.

SAMUEL: JOHN DONALDSON, 94 Whittagreen Terrace, Newarthill, By Motherwell, Scotland.

VARCOE: ALEXANDER WENTWORTH, 1 Brunstane Road, Joppa, Midlothian.

WONNACOTT: JOHN ALFRED, 41 Tavistock Square, W.C.

YARBURGH-BATESON: RICHARD ARTHUR DE, 4 Aston Road, Ealing, W.5.

Allied Societies

SOUTH WALES INSTITUTE OF ARCHITECTS (CENTRAL BRANCH) AND THE WELSH SCHOOL OF ARCHITECTURE

An exhibition of designs and measured drawings was held at the Cardiff Technical College on 15 December by the Cardiff Branch of the South Wales Institute of Architects in conjunction with the Welsh School of Architecture. Mr. J. Herbert Jones, the President of the South Wales Institute, presided, and the Lord Mayor of Cardiff presented the prizes to successful students.

The President in his opening speech congratulated the students of the Welsh School on the work exhibited, and commented on the growth of the School, which he thought ranked among the best in the Empire.

Mr. Purchon, the head of the Welsh School, said that the development of the School during the twelve years of its existence was so great that now it was one of the leading schools in the scheme administered by the R.I.B.A. In reviewing the work of the year he mentioned the successes of students in examinations and competitions, including various important external awards, and in connection with this he mentioned the publication of work done by students of the School in the Technical Press. He referred also to the publication by the National Museum of Wales of a set of Measured Drawings by Mr. C. J. Bartlett. Mr. Purchon said that considerable attention was being paid to literary studies as a result of the general reading course in the first year, and referred to the work done by full-time students in the Summer Vacation sketching and measuring buildings of architectural interest. He paid a tribute to the R.I.B.A. for the help given through its Board of Architectural Education, and thanked the South Wales Institute for its valuable support and co-operation. He also thanked several of the leading local architects for their help in awarding prizes, and acting as examiners, lecturers and jurors. He referred to the loyalty and help given by the staff of the School of Art and of the Departments of Engineering, Chemistry, Mathematics and Physics, and in particular he mentioned the excellent work of Mr. Lewis John and Mr. A. MacLean.

In conclusion Mr. Purchon said that there was no factor so important in the development of a school as the spirit of the students. In all his twenty-five years' experience he had never known a body of students to show a finer spirit than that which animated the School at the present time. In spite of the difficult times he was confident that the students would make good use of the future.

Mr. Charles Coles, Principal of the Technical College, in supporting the vote of thanks, paid a tribute to the work of Sir Raymond Unwin and spoke strongly in favour of his scheme for dealing with the slums.

YORK AND EAST YORKSHIRE ARCHITECTURAL SOCIETY

The Jubilee Dinner of the York and East Yorkshire Architectural Society was held on 2 December at the Royal Station Hotel, York. Sir Raymond Unwin was the chief guest at the dinner, which was presided over by Mr. Kenneth Ward, president of the Society, and amongst other guests were the Lord Mayor of York, the Lord Mayor of Hull, the Dean of York and Colonel P. Warren, the Sheriff of York.

Mr. C. W. Needham proposed the City of Hull. The Lord Mayor of Hull, responding, said that Hull was suffering from an almost entire neglect of town planning and that his great regret was that they had never been able to draw up a really comprehensive plan of what they would like Hull to be as a whole.

The toast of the City of York was proposed by Mr. F. J. Horth and the Lord Mayor of York responded.

Sir Raymond Unwin, replying to Mr. H. Andrew's toast of the Royal Institute, congratulated the York and East Yorkshire Society on completing fifty years of useful service. He said that now they must look to the future and adapt their architecture to the new conditions without forgetting the lessons to be learnt from the traditions of the past. Referring to the recent architectural survey of London he suggested that there was an opening for a similar scheme in Yorkshire. Sir Raymond went on to discuss the housing question and said that he could not find one particle of evidence to support the general optimistic impression that we had cleared up the deficiency in housing due to the war. We still needed over a million houses to satisfy the increases of families from 1921 to 1931. In the West Riding the deficiency as between houses and families in these years was 3,384, but Sir Raymond said that Yorkshire was a little better off than Lancashire in this respect. He hoped that the speculative builder would recognise that there was a duty to the public not only to erect houses, but to erect houses fit to look at. The building industry he concluded, could do a great deal towards solving the problem of unemployment.

Mr. B. S. Rowntree proposed the York and East Yorkshire Society, and urged the importance of well-planned houses and of educating the community. The President of the Society, replying, referred to the proposal to pull down the Castle wall which was hiding from the public some beautiful architecture. He did not agree with the proposals for shorter hours of work for the building trades.

The health of the guests was proposed by Major E. A. Pollard, to which the Dean of York replied.

THE MANCHESTER SOCIETY OF ARCHITECTS

On Wednesday, 14 December, at a meeting of the Manchester Society of Architects, Mr. T. A. Darcy Braddell read a paper on "The Future of Domestic Architecture in England."

Mr. Braddell began with a discussion on the present tendency towards "Modernism," and said that in domestic architecture we are heading for a revolution which is being stemmed by the middle-aged and old, and fostered by the younger generation, who are doing everything to encourage "Mechanism" or "Internationalism." This last tendency Mr. Braddell condemned as being too fanatical and too brutally logical to last. He then traced the course of English traditional architecture through many phases, from the Tudor age to the period known as "Queen Anne" or "Georgian." Mr. Braddell spoke of the effects of the Industrial Revolution, the inventions of the nineteenth century and the development of communications which have all combined for internationalism in art, so that any new theory of architecture is known all over the world in less than a week. The birth of mechanism is the result of the passionate modern interest in anything mechanical, and Mr. Braddell affirmed that with time and understanding would come beauty. He spoke of the effect upon design of the development in the use of concrete, glass, and stainless steel, and said that the great danger in the present phase of mechanism was that people would experiment in it without understanding it and that some very dreadful little houses would result.

Mr. Braddell showed slides of representative houses of the last forty years or so and commented upon their characteristics. Professor Dickie proposed and Mr. Francis Jones seconded a vote of thanks which was most enthusiastically passed.

WEST YORKSHIRE SOCIETY OF ARCHITECTS

Mr. B. R. Gribbon, president, took the chair at a meeting of the Society held on 8 December, at the Leeds College of Art, when Mr. Hope Bagenal read a paper on "Noise and its Prevention in Modern Buildings."

It was necessary, said the lecturer, for architects to concentrate on the acoustic properties of residential buildings, since it was in the home that peace was chiefly desirable, the continual intrusion of

neighbours destroying the contemplative basis of civilisation. Where sound was concerned massiveness and rigidity were essentials, and the modern tendency towards the erection of thin, cheap and impermanent homes was a danger. He contended that architects must return to mass and solidity if they intended to solve the problem and exposed as fallacies the theories that thin materials separated by an air space could form sound-proof partitions. For these reasons reinforced concrete should not be used for residential buildings. Science, he said, had not helped them very much with regard to sound transmission, and for a solution to the problem of noise architects had to rely upon their own experiments. Mr. Hope Bagenal concluded by indicating some of the more hopeful paths by which modern research had attempted to solve the problems he had analysed.

Mr. F. Allison proposed a vote of thanks to the lecturer, and in seconding, Mr. W. Alban Jones said that Mr. Bagenal had struck a sharp note of opposition to the building of modern concrete houses, and referred to successful experiments at Leeds. Mr. Broadbent said that a party wall composed of two 4½ in. walls with a 2 in. cavity filled with bitumen had proved a success. Mr. Bagenal in reply said that reinforced concrete had been described as a makeshift material for a makeshift age, and was hopeless from an æsthetic point of view.

Notices

THE FOURTH GENERAL MEETING

MONDAY, 9 JANUARY 1933

The Fourth General Meeting of the Session 1932-33 will be held on Monday, 9 January 1933, at 8 p.m., for the following purposes:—

To read the minutes of the Third General Meeting, held on Monday, 19 December 1932; formally to admit members and students attending for the first time since their election.

To announce the Council's nomination for the Royal Gold Medal 1933.

To read the Council's Deed of Award of Prizes and Studentships 1933.

Mr. H. Chalton Bradshaw, Hon. M.Arch.[Lvpl.] [*F.*], to read a criticism on the designs and drawings submitted for the Prizes and Studentships 1933.

SPECIAL GENERAL MEETING

A Special General Meeting will be held on Monday, 9 January 1933 at the conclusion of the Fourth General Meeting, for the following purposes :—

To consider the Council's proposals:

(1) to amend Bye-law 28 to provide that the Chairman of the R.I.B.A. Registration Committee is an ex-officio member of the Council.

and,

(2) to amend Bye-law 34, and to provide that only one of the three Vice-Presidents, other than the Vice-President nominated by the Allied Societies' Conference, should retire annually.

If the proposals are approved, to pass the following resolutions :—

(1) That the following sub-clause be added at the end of Bye-law 28 :—

(*j*) The Chairman of the R.I.B.A. Registration Committee being a Fellow of the Royal Institute.

(2) That in Bye-law 34, line 3, the words "all the Vice-Presidents" be omitted.

(3) That the following new Bye-law, to be called Bye-law 34(*a*) be inserted after Bye-law 34.

"The Vice-President nominated by the Allied Societies' Conference and one of the three other Vice-Presidents mentioned in Bye-law 28(*a*) shall also retire on the last day of June in each year. The Vice-President who shall have been longest in office shall retire first or, in the event of service being equal, the Vice-President to retire in any year shall be decided by the drawing of lots."

(4) That the necessary steps be taken to obtain the sanction of the Privy Council to such amendments to the Bye-laws as are required to give effect to the foregoing resolutions.

The Council will also propose to the Special General Meeting that the resolution approving an addition to Bye-law 22, passed at the Special General Meeting on 25 April 1932 and confirmed on 9 May 1932, be rescinded.

THE RECEPTION OF NEW MEMBERS AND STUDENTS AT GENERAL MEETINGS

It has been decided by the Council to modify the procedure for the introduction and reception of new Members and Students at General Meetings. In future new Members and Students will be asked to notify the Secretary beforehand of the date of the General Meeting at which they desire to be introduced and a printed postcard will be sent to each newly-elected Member or Student for this purpose. They will be asked to take their seats on arrival on a special bench or benches reserved and marked for them. At the beginning of the meeting, on the invitation being given to present themselves for formal admission, each new Member or Student will be led up to the Chairman by one supporter, and the Chairman will formally admit them as Members or Students.

At the close of the meeting selected members of the Council will introduce themselves to the new members and will make it their duty to introduce them to other members.

THE ARCHITECTS (REGISTRATION) ACT, 1931

The regulations made by the Architects' Registration Council of the United Kingdom in pursuance of Section 13 of the above Act and approved by the Privy Council on 24 October have been issued to all members of the R.I.B.A. and of the Allied Societies in Great Britain and Northern Ireland, together with a form of application for admission to the Register of Registered Architects under one of the following qualifications :—

(1) As an Architect Member of the Royal Academy or the Royal Scottish Academy.

(2) As an applicant who was, or had been, bona-fide practising as an architect in the United Kingdom on or prior to 1 January 1932.

(3) As an applicant who on 1 January 1932 was an assistant architect who had been engaged in the study and practice of architecture for at least ten years.

Provision is also made in the Act whereby the Council may recognise any examinations in architecture, and the Council have now decided to recognise the R.I.B.A. Final and Special Final Examinations and the examinations held at the Schools of Architecture recognised for exemption from the R.I.B.A. Final Examination as a qualification for registration under the Act.

The necessary application form for use by those who have passed the above examinations will be available for issue very shortly.

In order to facilitate the machinery of registration, simplify the work of the Admission Committee and the Registration Council, and speed up admission to the Register, it has been arranged that eligible members of the R.I.B.A. and of other Architectural Bodies shall make their applications through—and deposit the fees with—their respective Bodies, who will collate and schedule the forms for convenience of reference and scrutiny, and arrange for their presentation to the Admission Committee, and pass on to the Registration Council the fees of those admitted to the Register.

All that is required from an applicant is that he fill in the form, enclose with it, in the envelope supplied, a remittance for six shillings and eightpence *made payable to the R.I.B.A.*, and post it after fastening the flap and attaching 1½d. stamp.

The first registration fee will be in respect of the year 1933 and no further fee will be payable until 1 January 1934.

It will facilitate the collating of the forms by the R.I.B.A. if members of Allied Societies will state on the application form the name of the Society to which they belong.

Should any of the documents become accidentally mislaid or spoilt, others can be obtained free of charge from the R.I.B.A.

The application form gives all the information required in the first instance from applicants, and the qualifications for registration, etc., are set out on the back of the form.

Intending applicants are recommended to make their applications without delay, and are specially requested to note that the completed forms should be returned to the R.I.B.A. in the envelope provided.

Applicants will receive from the Registrar an acknowledgment of the form and deposit, followed in due course by an announcement of the decision of the Admission Committee and of the Registration Council thereon.

IAN MACALISTER.
Secretary of the Royal Institute of British Architects.

BRITISH ARCHITECTS CONFERENCE 1933

The Annual Conference of the R.I.B.A. and Allied and Associated Societies will be held in Cambridge from 21 to 24 June 1933.

CESSATION OF MEMBERSHIP

Under the provisions of Bye-law 21 the following has ceased to be a member of the R.I.B.A.:—

As Licentiate :
Arthur Lanyon Clark.

Competitions

ANTWERP: TOWN PLANNING COMPETITION

The Council of La Société Intercommunale de la rive gauche de l'Escaut invite proposals for a scheme for the replanning of the area situated on the bank of the river opposite Antwerp.

Proposals submitted will be examined by a Jury consisting of:

Dr. H. P. Berlage, The Hague.
Mons. H. Prost, Paris.
Mons. le Baron Horta, Brussels.
Mons. Henry Van de Velde, Brussels.
Mons. P. De Heem, Antwerp.
Mons. G. De Ridder, Antwerp.
Mons. J. de Bruey, Antwerp.

Premiums: 100,000 francs, two of 50,000 francs and four of 25,000 francs.

Last day for sending in proposals: 31 May 1933.

The programme and necessary plans relating to the competition may be obtained on application to the offices of the Society, 26 Rue Arenburg, Antwerp. Deposits, 20 francs for the programme and 80 francs for the plans.

STOCKHOLM: TOWN PLANNING COMPETITION

The City of Stockholm, through its town planning board, invites proposals for a town planning scheme to cover the area designated Lower Norrmalm, which occupies a central position in the city. The object of the competition is to secure preliminary proposals for a solution of the town planning problem, which would enable a gradual reconstruction of this district to be carried out, with due regard to the present requirements as to the capacity of the streets and the supply of light and air for the blocks of houses.

Proposals submitted will be examined by a committee consisting of the following:—

Harry Sandberg, Civic Councillor, Stockholm (Chairman)
Dr. Yngue Larsson, Civic Councillor, Stockholm (Vice-Chairman).
Gustaf Ahlbin, Stockholm.
E. G. Asplund, Stockholm.
Carl Bergsten, Stockholm.
Hermann Jansen, Berlin.
Albert Lilienberg, Director of Town Planning, Stockholm.
Professor Ragnar Ostberg (Hon. Corresponding Member R.I.B.A.), Stockholm.
George L. Pepler, London.

Premiums: 20,000 Kr. (approx. £1,000)
15,000 Kr. (approx. £750)
10,000 Kr. (approx. £500)

and further amounts to bring the total prize money up to 60,000 Kr.

Last day for sending in proposals: 1 March 1933.
Last day for questions: 1 August 1932.

WILLINGTON U.D.C. HOUSING SCHEME

Members of the Royal Institute of British Architects and of its Allied Societies must not take part in the above competition, because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

Members' Column

NEW PARTNERSHIP

MESSRS. A. S. R. LEY AND SON, Chartered Architects, of 214, Bishopsgate, E.C.2, and Messrs. J. R. Moore-Smith and Colbeck, Chartered Architects, of 14 Union Court, Old Broad Street, having amalgamated their businesses, will, as from the 1st January next, carry on the combined Practices under the style of Ley, Colbeck and Partners, at 214, Bishopsgate, E.C.2. Telephone numbers: Bishopsgate 20412.

PARTNERSHIPS REQUIRED

A.R.I.B.A., young, with number of years all-round experience in important London offices and in private practice, desires partnership. Competent designer. Premiated in recent open competition. Some capital available if necessary. Apply Box No. 1212, c/o Secretary R.I.B.A.

ARCHITECT (A.R.I.B.A.), practising abroad since 1920, wishes to join established architect or firm of architects with a view to future partnership. Experienced in all branches of design, and has specialised in domestic and church work. Perspectives in all mediums. Apply Box No. 1312, c/o Secretary R.I.B.A.

FLATS TO LET

Two unfurnished bed-sitting-rooms to let, suit single members, baths, constant hot water, use kitchenette, private garden, tennis; £3 per month. Apply F.R.I.B.A., 6 Warwick Square, Westminster, S.W.1, or telephone Victoria 4325.

OFFICE TO LET

MEMBER, practising in Old Queen Street, Westminster, offers well-lit, furnished room; shorthand, typing, etc., available if required. Rent, including electric light, £48 per annum. Box 1210, c/o Secretary R.I.B.A.

CHANGE OF ADDRESS

L. W. THORNTON WHITE [*A.*] has changed his address to 26 Regent's Park Road, N.W.1. Tel. No.: Gulliver 1656.

NEW PRACTICE
TRADE CATALOGUES WANTED

MR. HERBERT E. GONSAL, B.Arch., A.R.I.B.A., A.M.I.Struct.E., has changed his address and will commence practice shortly at "Napcis," St. Lucia's Street, Kotahena, Colombo, Ceylon. He would be pleased to receive trade catalogues, samples of materials, and technical information.

Minutes III

SESSION 1932-1933

At the Third General Meeting of the Session, 1932-1933, held on Monday, 19 December 1932, at 8 p.m.

Sir Raymond Unwin, President, in the Chair.

The attendance book was signed by 23 Fellows (including 6 members of Council), 18 Associates (including 1 Member of Council), 1 Retired Associate, 8 Licentiates (including 2 Members of Council), 1 Hon. Associate and a large number of visitors.

The Minutes of the Second General Meeting held on 5 December 1932 having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The Hon. Secretary announced the decease of:—

Jacques Maurice Poupinel, elected an Hon. Corresponding Member, France, in 1907.

James Pearson Alison, elected Fellow 1907.

Rodney Howard Alsop, elected Fellow 1916. Mr. Alsop was Honorary Treasurer 1921-24 and 1st Vice-President 1928-29 of the Royal Victorian Institute of Architects.

Stanley Philip Schooling, elected Associate 1912, Fellow 1927.

Charles John Brown, elected Licentiate 1931.

And it was Resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election were formally admitted by the President :—

W. E. Trent [*F.*]	Charles Sykes [*A.*]
Roland Cock [*A.*]	C. R. Turnor [*A.*]
S. Maurice Evans [*A.*]	M. Melvill Wingate [*A.*]
Sydney C. Hancock [*A.*]	Frederick G. Nicholls [*L.*]
E. C. Kent [*A.*]	Ernest L. Pryor [*L.*]
A. N. Peermahomed [*A.*]	M. Hashmat Raza [Student].

Mr. A. Beresford Pite, Hon.M.A.Cantab., Hon. A.R.C.A. [*F.*], having read a Paper on "The Work of William Wilkins, R.A." a discussion ensued and on the motion of The Rev. Sir Edwyn Hoskyns, Bart., M.A., M.C., President of Corpus Christi College, Cambridge, seconded by Dr. Allen Mawer, M.A., Provost of University College, London, a vote of thanks was passed to Mr. Pite by acclamation and was briefly responded to.

The proceedings closed at 9.45 p.m.

A.B.S. INSURANCE DEPARTMENT.
HOUSE PURCHASE SCHEME

(for property in Great Britain only).

Further Privileges now Available.

The Society is able, through the services of a leading Assurance Office, to assist an Architect (or his client) in securing the capital for the purchase of a house for his own occupation, on the following terms :—

AMOUNT OF LOAN.

Property value exceeding £666, but not exceeding £2,500, 75 per cent. of the value.

Property value exceeding £2,500, but not exceeding £4,500, 66⅔ per cent. of the value.

The value of the property is that certified by the Surveyor employed by the Office.

N.B.—Legal costs and survey fees, and, in certain cases, the amount of the first quarter's premium payment will be advanced in addition to the normal loan.

RATE OF INTEREST.

In respect of loans not exceeding £2,000 5½ per cent. gross.
" " in excess of " 5¾ " "

REPAYMENT.

By means of an Endowment Assurance which discharges the loan at the end of 15 or 20 years, or at the *earlier death* of the borrower.

SPECIAL CONCESSION TO ARCHITECTS.

In the case of houses in course of erection, it has been arranged that, provided the Plan and Specification have been approved by the Surveyor acting for the Office, and the amount of the loan agreed upon, and subject to the house being completed in accordance therewith, ONE HALF of the loan will be advanced on a certificate from the Office's Surveyor that the walls of the house are erected and the roof on and covered in.

NOTE.—Since 1928, over £50,000 has been loaned to architects under this scheme, and as a result over £600 has been handed to the Benevolent Society.

If a quotation is required, kindly send details of your age next birthday, approximate value of house and its exact situation, to the Secretary, A.B.S. Insurance Department, 9 Conduit Street, London, W.

R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1933: 14, 28 January; 11, 25 February; 11, 25 March; 8, 29 April; 13, 27 May; 17 June; 8, 22 July; 5 August; 9 September; 14 October.